



**A Biennial Report of
the Kaiser Family
Foundation
2003**



SEX SWITCH³



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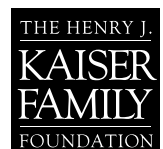
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A BIENNIAL REPORT TO THE KAISER FAMILY FOUNDATION

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INTRODUCTION

One of the critical challenges facing young people today is developing a healthy understanding of their sexuality. Such knowledge will form the foundation for their attitudes toward sex and their subsequent sexual behaviors throughout life. Certainly, parents, peers, and schools play a role in the process of sexual socialization, just as they have long in the past. Yet young people today also encounter another important factor likely to contribute to their sexual socialization: the mass media, and in particular, television (American Academy of Pediatrics, 2001; Chapin, 2000).

Despite the plethora of new technologies that have become available, television still continues to dominate young people's media diet (Roberts, Foehr, Rideout, & Brodie, 1999), with youth between ages 8-13 viewing more than three and one-half hours per day (3:37) on average, while adolescents between ages 14-18 watch almost as much (2:43). Consequently, it makes sense to maintain a focus on televised program portrayals even in an era when media alternatives dot the horizon.

Although young people have spent extensive time with television for nearly half a century, the medium's treatment of sexual content in recent years has grown increasingly frequent and prominent, raising important societal concerns in an era when decisions about sexual behavior inevitably involve public health issues (Brown, Steele, & Walsh-Childers, 2002; Donnerstein & Smith, 2001; Greenberg & Hofschire, 2000; Malamuth & Impett, 2001). For example, many sexually active adolescents choose not to use condoms or use them inconsistently. Among high school students in 1999, 50% had engaged in sexual intercourse, yet only 58% of those who were sexually active reported using a condom the last time they had intercourse (Centers for Disease Control and Prevention, 1999).

Such risky sexual behavior can lead to a number of negative health outcomes. More than three-quarters of a million teenage women become pregnant each year (Centers for Disease Control and Prevention, 2000). One of every four (25%) sexually active teenagers becomes infected with an STD each year, representing about 4 million STD cases annually (Alan Guttmacher Institute, 1994; American Social Health Association/Kaiser Family Foundation, 1998). Adolescents aged 15-19 have the highest incidence of both gonorrhea and chlamydia, while AIDS is the sixth leading cause of death for people aged 15 to 24 (Goldfarb, 1997).

Many teenagers report that they do not get adequate information about sex from parents or from school during adolescence (Brown, Greenberg, & Buerkel-Rothfuss, 1993). Not surprisingly, media portrayals may fill this gap as the most readily available alternative. More than half (51%) of adolescents cite television as an important source of information about birth control, contraception, and pregnancy prevention (Sutton, Brown, Wilson, & Klein (2002), and four out of ten (40%) say they have gotten ideas for how to talk to their boyfriend or girlfriend about sexual issues from these sources (Kaiser Family Foundation, 1996; 1998). Adolescents also report using media examples to learn sexual and romantic scripts and norms for sexual behavior (Brown, Childers, & Waszak, 1990).

More direct evidence of the effects of media portrayals of sex is somewhat limited, in part because of social sensitivities that make studying the topic difficult. Yet the evidence available is all highly consistent with the hypothesis that such content generates effects on young audiences (Huston, Wartella, & Donnerstein, 1998). Two studies have reported correlations between watching television programs high in sexual content and the early initiation of sexual intercourse by adolescents (Brown & Newcomer, 1991; Peterson, Moore, & Furstenberg, 1991). Another found heavy television viewing to be predictive of negative attitudes towards remaining a virgin (Courtright & Baran, 1980). One of the few experiments conducted in this area (Bryant & Rockwell, 1994) showed that teens who had just viewed television dramas laden with sexual content rated descriptions of casual sexual encounters less negatively than teens who had not viewed any sexual content.

In general, the influence of television on social beliefs, attitudes, and behaviors tends to occur by a gradual, cumulative process that is most likely to develop with repeated exposure over time to common patterns of behavior. Therefore, it is the goal of this study to identify the common patterns or approaches that are employed in the realm of sexual messages on television.

If television is an important source of information and potential influence about sex for young people, then obviously it is important to understand the nature and extent of sexual information being conveyed by television. Identifying patterns in the portrayal of sex on television has been a goal of researchers for many years. Yet while numerous studies have examined the topic, the accumulation of knowledge from these various efforts has been constrained because of two key factors.

First, most studies in the past have limited their analysis to just a fraction of the overall television landscape. For example, studies have examined soap operas (Greenberg & Buselle, 1996; Heintz-Knowles, 1996; Lowry & Towles, 1989), talk shows (Greenberg & Smith, 1995; Greenberg, Sherry, Buselle, Hnilo, & Smith, 1997), teens' favorite programs (Cope & Kunkel, 2002; Greenberg et al., 1993; Ward, 1995), and "Family Hour" programming (Kunkel, Cope, & Colvin, 1996), with the broadest analysis encompassing all prime-time broadcast network shows (Franzblau, Sprafkin, & Rubinstein, 1977; Lowry & Shidler, 1993; Sapolsky & Taberlet, 1991; Silverman, Sprafkin, & Rubinstein, 1979). This left many aspects of the television environment, such as cable channels for example, entirely unexamined. Although these studies delivered important pockets of knowledge, they failed to provide any clear and comprehensive picture of the patterns of sexual content across the overall television landscape.

The second factor limiting the utility of previous research is the lack of any consistency across studies in defining and measuring sexually-related content in television programming. Idiosyncrasies across the research strategies employed render comparisons from one project to another difficult, as some examine sexual behavior but not talk, while others have done just the opposite. Certainly, some patterns at a very basic level have been established, including the repeated finding that sexual portrayals are common throughout television, and an indication in the studies which have examined it that the potential consequences of sexual intercourse are rarely addressed (Huston, Wartella, & Donnerstein, 1998). Still, more precise comparisons are often problematic because of the lack of any common definitions and research measures.

The research presented here represents the third in an ongoing series of studies supported by the Kaiser Family Foundation designed to overcome these two limitations, and thereby to significantly enhance the level of knowledge that exists about the nature and extent of sexual messages conveyed on American television. In the initial report issued four years ago (Kunkel, Cope, Farinola, Biely, Rollin, & Donnerstein, 1999), we provided the first comprehensive examination of sexual messages across the overall television environment, encompassing the full range of different channel types (i.e., broadcast network, independent broadcast, public broadcast, basic cable, and premium cable channels) as well as a broad scope of times of day (7:00 a.m. to 11:00 p.m.) when most people are watching. That study was based upon a large, representative sample of programs from the 1997-98 television season, which established a benchmark of the pattern of sexual messages presented across the overall television environment. Thus, that first report produced an important step forward by elevating our understanding about sexual messages on television beyond individual pockets to a comprehensive view.

Then two years later, during the 1999-2000 television season, we replicated that initial research, applying the identical content analysis measures to a complementary sample of programming (Kunkel, Cope-Farrar, Biely, Farinola, & Donnerstein, 2001). This allowed us to examine with great precision any changes that occurred in the presentation of sexual messages on television. Among the primary research questions we examined in that analysis were:

- (1) Is the frequency of sexual messages on television increasing?
- (2) Is the way in which sex is presented on television changing over time?
- (3) Is the television industry increasing its emphasis on sexual risk or responsibility concerns in its stories that deal with sex?

Our prior report provided preliminary answers to these questions based upon two years of comparative data. With this report, we can now examine patterns in the portrayal of sex on television over a four-year time span dating back to the Fall of 1997.

No previous program of research on sexual content has attempted to track such changes over time by applying the identical measures to programming samples gathered across multiple points in time. In so doing, this report

offers a uniquely valuable step forward in the growth of knowledge about sexual messages on television. We hope to build further upon this base of knowledge by replicating our analysis in an ongoing fashion during future years.

The structure for our report of findings is organized into the following sections summarized here. First, we examine the *Frequency of Sexual Content* throughout the overall television landscape, assessing the nature and amount of talk about sex and sexual behavior. These analyses are followed by sections that indicate the findings regarding *Talk about Sex* and *Sexual Behaviors*, while also providing examples that illustrate each of the categories of sexual talk and behavior examined in the study. Next we turn our attention to the issue of *Safer Sex Messages*, where we assess how, if at all, such issues are incorporated into scenes and overall program themes with sexual content. That is followed by a further examination of *Scenes with Sexual Intercourse* that helps us to understand the messages television conveys when it presents such behavior. Differences that are associated with particular types of shows are addressed in the section *Sexual Messages Across Program Genres*. Separate analyses are performed on *Sexual Messages in Prime-time Network Programming*. And finally, because adolescent audiences are uniquely important when considering sexual socialization, we also report on the *Sexual Messages in Programs Most Popular with Teenagers*.

Within each of these topic areas, we first present findings focusing solely upon the patterns of sexual content that emerged in the 2001/02 sample of television programming. Then, at the end of our examination of each topic, we turn to a comparative framework, identifying the important changes over time that were observed in that area. Before turning to our findings, however, we offer in the following section a full explanation of the methods employed in conducting this research.

Many societal factors shape the socialization process by which young people develop their beliefs and attitudes about sex, and ultimately their pattern of sexual behavior. As teens are grappling with questions such as “When should I start having sex?” and “What will my friends think of me if I do or don’t?,” they inevitably encounter stories on television that speak to these issues. This study helps us understand what kinds of stories they are likely to encounter, and the messages those stories are sending.

METHODOLOGY

BACKGROUND AND OVERVIEW

This study identifies and analyzes the messages involving sex and sexuality that are presented across the overall television landscape. Three complementary sampling strategies were employed to obtain the programming examined for the study. First, a composite week for each of ten of the most frequently viewed channels representing all aspects of the television industry was gathered by randomly sampling programs between October 2001 and March 2002. Second, an over-sample of broadcast network prime-time programming was also collected during the same period. And third, a sample of the programs most frequently viewed by teenagers, an audience of particular interest in this realm of potential media influence, was gathered. Programs for each of these three samples were videotaped and then systematically evaluated using scientific content analysis procedures applied by trained coders.

A total of 1,123 programs were analyzed for the project as a whole. In this description of methods, we provide complete details about the process for sampling programs, the nature of the measures used to describe and evaluate the content, and the consistency of coders' judgments in analyzing the programming.

SAMPLE OF PROGRAMS

One of the key goals of the study is to produce findings that can be generalized to the overall television environment. We rely upon the composite week sample, which is our primary focus of attention in the report, to achieve that goal. The channels included in the study were selected to encompass the full diversity of competitors within the industry, including commercial broadcast, public broadcast, basic cable, and premium cable channels. The composite week sample is highly representative of the full range of content that appears on television, with some modest exclusions that are explicated below.

Because of our particular interest in prime-time broadcast network shows, a separate "over-sample" representing three full weeks worth of the nationally distributed evening programming on each of the four major networks was also collected, as indicated below. Increasing the depth of the prime-time sample allows us to have greater confidence in the findings we report regarding these prime-time network shows, which despite their recent decline in audience share still remain the most heavily viewed programs on television.

Finally, our third sample consists of three episodes of each of the 20 most frequently viewed television series for those between 12-17 years of age, as determined by the national audience ratings for this age group by the A.C. Nielsen Company. In reporting our data, we always specify which sample of programming is involved: the overall composite week, the network prime-time over-sample, or the teen program sample. We never combine these groups of programs for any analysis.

The method by which programs were selected for each of these three sample groups, as well as the implications of these procedures for ensuring strong generalizability of the findings, are presented below. We first review the composite week design.

Composite Week Sample

For each channel included in the study, a composite week sample spanning the 16 hours daily between 7:00 a.m. and 11:00 p.m. (a collective total of 112 hours per channel) is constructed by a procedure of random selection. This process begins with an empty grid of half-hour time slots for all seven days of the week for each one of the channels studied. Then, across a span of approximately five months (October 20, 2001 to March 29, 2002) that comprised the sampling period, half-hour time slots are randomly selected for videotaping.

Once a time slot and channel are identified, the upcoming week's [TV Guide](#) is checked and the corresponding program is scheduled for taping and placed on the sample grid maintained for each

channel. Programs extending beyond their half-hour time slot are videotaped and analyzed in their entirety, and placed on the grid accordingly. Appendix A presents the complete list of programs sampled for the composite week.

With the random selection process, each program that airs has an equal chance, or probability, for inclusion in the sample. Because random selection assures us that each program is chosen independently from all the others, we can be confident in generalizing the findings produced from our sample of shows to the larger population of programs. This stands in contrast to the previous methodological design favored by most content-based studies, that of gathering a single intact calendar week of programming. That approach subjects the sample to potential biases that may systematically influence an entire group of programs, such as an upsurge in stories about love and sex during the week of Valentine's Day. The composite week sampling design was first developed for the National Television Violence Study (Wilson et al., 1997) and has been widely acknowledged as an important methodological innovation.

Channels in the Study

A total of ten channels were included in the study. These include the four major commercial broadcast networks (ABC, CBS, Fox, NBC), one independent broadcast station (KTLA), one public broadcasting station (KCET), three basic cable channels (Lifetime, TNT, and USA Network), and one premium cable channel (HBO). The Los Angeles market was the site used for sampling all channels in the study, hence the selection of KTLA to represent the independent segment of the broadcast market. Like most independents, KTLA primarily airs syndicated programming, although it is a Warner Brothers (WB) affiliate and therefore aired 13 hours of WB programming per week across six nights during the 2001-2002 season.

Program Eligibility

The composite week sampling design generates a representative collection of all programs presented on television across the channels studied. However, the design of this study excluded newscasts, sports, and children's programming from analysis. The news we have excluded is limited to programs identified as "daily news," which refers to coverage of time-sensitive, breaking events such as would be delivered on a nightly network newscast. Morning news/entertainment programs such as "Today" and prime-time news magazines such as "20/20" or "Dateline" were not classified as daily news, and thus were included in the analyses.

These exclusions are consistent with the orientation of this research, which is to assess the pattern of portrayals involving sexuality that are included in scripted entertainment programming. By excluding news, sports, and children's programs, we do not mean to suggest that any sexual information conveyed in these contexts is unimportant. Rather we have simply chosen to avoid diluting our focus by excluding the types of programming that present very different kinds of issues and concerns better addressed by a unique evaluation.

A total of 937 programs are included in the composite week sample analyzed for this research. Table 1 shows the breakdown of those programs for each of the channels in the study.

Table 1: Distribution of Programs Analyzed by Channel: Composite Week

CHANNEL	N
ABC	77
CBS	90
Fox	141
NBC	82
PBS	72
KTLA	113
Lifetime	109
TNT	82
USA	91
HBO	80
TOTAL	937

Additional Sampling Details

The random selection sampling design may result in a small proportion of program overlap on each channel's composite week sample grid. This typically occurs near the end of the sampling period when only a small number of half-hour time blocks remain to be filled, and the programs aired during those periods are greater than a half-hour in length. All programs identified by the random selection process are always taped and included in the sample, and because a program can only be considered in its entirety there are some time blocks in which two programs rather than one were sampled on a particular channel. These are noted on the sample grids included in the appendices of the report.

The degree of program overlap in the sample is small, and does not present any threat to the generalizability of the study's findings. Quite the contrary, the independence of selecting shows individually and randomly provides significant strength to the generalizability of the findings, as compared to alternative sampling designs including the more common practice of taping a single calendar week of programming for analysis.

Also, due to the nature of the sample design (i.e., programs selected for sampling are always taped and analyzed in their entirety), approximately 1% of the shows in the composite week either start before 7:00 a.m. or end beyond 11:00 p.m. This occurs, for example, when a movie begins at 9:00 p.m. and does not conclude until 11:30 p.m.

Prime-time Over-sample

As a complement to the composite week sample, we also collected a prime-time over-sample for the four major commercial broadcast networks (ABC, CBS, NBC, Fox) as indicated in Table 2. This set of shows consists of a total of three weeks of prime-time programming (8:00-11:00 p.m. PST) for each of the networks, or about 63 hours per channel. It was obtained using the same selection process of randomly sampling half-hour time blocks that was employed for gathering the composite week; likewise, it was assembled during the same sampling periods. A complete list of the programs included in the prime-time over-sample is included in Appendix B of this report.

Table 2: Distribution of Programs Analyzed by Channel: Broadcast Network Prime-time

CHANNEL	N
ABC	63
CBS	66
Fox	60
NBC	69
TOTAL	258

It should be noted that prime-time network programming is still included in its proper proportion in the previously described composite week sample that represents the television environment as a whole. To examine patterns in evening network programming, however, we have supplemented the one week of prime-time material contained in the composite week with an additional two weeks worth of content, yielding a total of three weeks of programs for each channel. In most but not all cases, this design would yield three episodes of the same series. That does not result, however, for some time slots affected by program cancellations and/or series re-scheduling that occurs over the course of the television season.

As with the composite week, we exclude news and sports programming from examination for the prime-time over-sample. This resulted in the loss of a handful of sports shows, leaving a total of 258 prime-time programs for analysis. Of these, 86 are programs included in the composite week sample as well as the prime-time over-sample, while 172 additional programs are included solely in the prime-time over-sample.

Teenage Program Sample

As a complement to the two program samples described above, which have been replicated in each of the three cycles of this ongoing series of studies, we have added a new sample in this round of research comprised of the programs most frequently viewed by adolescent audiences. Three randomly selected episodes have been gathered for each of the 20 most heavily viewed television series for those 12-17 years old, regardless of network, as measured by the season cumulative totals we have obtained from the A.C. Nielsen Company. Table 3 provides a list of the Top 20 most frequently viewed programs by this age group.

This sampling strategy resulted in a collection of 59 programs (one tape was inadvertently damaged and could not be recovered), which are analyzed and reported separately from the composite week sample and the prime-time over-sample (See Appendix C). Of this total, 45 of the programs were obtained from the prime-time oversample, and 14 additional programs were randomly selected as necessary to videotape for analysis within this category.

Thus, from an overall perspective, the study includes a total of 937 programs in the composite analysis, 172 additional shows that were part of the prime-time over-sample, and 14 unique programs that were added for the teenage program sample, yielding a grand total of 1,123 programs examined for this research.

CONTENT MEASURES

This study performs scientific content analysis on the three groups of programs explicated above. In this section, we present the basic definitions we employ for identifying portrayals of sexual talk and behavior. We also explain the range of measures we apply to evaluate the contextual aspects of the portrayals identified in each of the areas of talk about sex and sexual behavior.

Levels of Analysis

Coding for any portrayal involving sexual content was performed at two distinct levels of analysis: the scene level and the program level. That is, some variables were measured solely on the basis of what happened within the scene in question, whereas others assessed broader contextual themes or issues that can only be judged at the end of a show, weighing all aspects of the program as a whole.

Scene level measures. The most basic and common unit of analysis for this study is the scene. A scene is defined as a sequence in which the place and time generally hold constant. Most scenes can be thought of in the same sense as a passage in a story; a scene ends when the primary setting shifts in time, place, or characters in a way that extensively interrupts the flow of related action. In our analysis, a commercial interruption always signals the end of a scene. Scenes are coded only when they are identified as containing sexual material according to the definition specified below.

Program level measures. While it is important to quantify the nature and context of sexual portrayals at the scene level, it is also important to consider the collective theme or pattern of messages a program conveys. The program level unit of analysis assesses broader thematic issues encompassing the program as a whole. Such judgments cannot necessarily be captured by simply adding up all of the more microscopic observations at the scene level, and thus we train coders to apply independent measures based upon everything they have seen throughout the entire show.

We now turn to the task of explicating our basic definitions and variables for analyzing sexual content.

Measuring Sexual Messages

For this study, sexual content is defined as any depiction of sexual activity, sexually suggestive behavior, or talk about sexuality or sexual activity. Portrayals involving only talk about sex are measured separately from those that include sexual actions or behaviors. Dialogue categorized as “talk toward sex” that often occurs concurrently with any sexual behavior is not recorded to avoid double-coding.

To be considered a sexual behavior, actions must convey a sense of potential or likely sexual intimacy. For example, a kiss of greeting between two friends or relatives would not be coded as sexual behavior, whereas a passionate kiss between two characters with a discernible romantic interest would be. The lower threshold for sexual behaviors measured by the study was physical flirting, which refers to behavioral actions intended to arouse sexual interest in others, such as a woman licking her lips provocatively while gazing intently at a man in a bar. This example underscores that our measurement in this realm encompasses sexually-related behaviors, and should not be equated strictly with the consummate sexual behavior of intercourse.

Table 3: Top 20 Most Frequently Viewed Programs by Teens

PROGRAM	NIELSEN RATING
Malcolm in the Middle	8.0
Simpsons	7.4
Bernie Mac	5.8
Friends	5.6
Greg the Bunny	5.3
Fear Factor	5.2
Survivor	5.0
Titus	4.9
7 th Heaven	4.8
King of the Hill	4.6
Grounded for Life	4.4
That '70s Show	4.4
Wonderful World of Disney	4.4
Andy Richter Controls the Universe	4.3
CSI	4.0
WWF Entertainment	4.0
Undeclared	4.0
That '80s Show	3.9
WWF Smackdown	3.9
Boston Public	3.8

Source: Nielsen broadcast and cable national audience estimates for the period 9/24/01 to 5/17/02 for 12-17 year-olds.

In addition, behaviors must be considered a substantial part of the scene in which they occur; portrayals which are judged as minor or peripheral (e.g., a couple of “extras” are shown “making out” in the background in a park scene which features two primary characters engaged in a serious non-sexual discussion) are not reported by the study.

Sexual dialogue, or what we term “talk about sex,” involves a wide range of types of conversations that may involve first-hand discussion of sexual interests and topics with potential partners, as well as second-hand exchanges with others that convey information about one’s prior, anticipated, or even desired future sexual activities. For purposes of measuring talk about sex, both the topic of reproductive issues (such as contraception or abortion) and sexually-transmitted diseases (including but not limited to AIDS) were considered as sexual.

Scene level contextual variables. The *type of sexual behavior* was measured using a range of six categories that began with physical flirting (behavior meant to arouse or promote sexual interest), and also included passionate kissing (kissing that conveys a sense of sexual intimacy), intimate touching (touching of another’s body in a way that is meant to be sexually arousing), sexual intercourse strongly implied, and sexual intercourse depicted. Highly infrequent behaviors that meet the definition of sexual behavior indicated above but which do not fit in such any other category (e.g., self-gratification) were classified as “other.”

The measurement of intercourse is particularly important, and the category termed “intercourse implied” is the only category of behavior in the study for which content is coded when the behavior is not shown literally on the screen. Intercourse implied is said to occur when a program portrays one or more scenes immediately adjacent (considering both place and time) to an act of sexual intercourse that is clearly inferred by narrative device. Common examples would include a couple kissing, groping, and undressing one another as they stumble into a darkened bedroom, with the scene dissolving before the actual act of intercourse ensues; or a couple shown awakening in bed together with their conversation centering on the lovemaking they had performed before falling asleep. Such portrayals are not necessarily explicit in any way but clearly convey the message that sex has occurred, and thus it is essential that such portrayals be reflected in our content measures.

In contrast, “intercourse depicted” is judged to occur when a direct view is shown of any person who is engaged in the act of intercourse, regardless of the degree of nudity or explicitness presented. Discreet portrayals may show a couple only from the shoulders up when they are engaged in intercourse. As we explain below, the explicitness of any sexual behavior is measured independently of the judgment about the type of behavior that occurs.

Sexual dialogue, or what we term “talk about sex,” involves a range of different types of conversations. We ultimately classified *type of talk about sex* into one of six distinct categories: comments about own/ others’ sexual actions/interests; talk about sexual intercourse that has already occurred; talk toward sex; talk about sex-related crimes; expert advice; and other. The first of these categories is by far the broadest, encompassing verbal exchanges about sexual relations that people wish they were having now, may want to have in the future, and so on. The second category involves comments about specific instances of sexual intercourse that have actually occurred, as distinct from what people want or try to promote. The third category, talk toward sex, involves efforts to promote sexual activity that are conveyed directly to the desired sexual partner. The fourth category, talk about sex-related crimes, involves any reference to illegal sex acts whether they have actually occurred, are simply feared, or are otherwise the subject of discussion. The fifth category, expert advice, entails the seeking and delivering of sincere advice about sex from an authority figure, which is defined as someone who has received formal training relevant to the advice they deliver. Expert advice may occur in either a real setting, such as on a talk show, or in a fictional context, such as in a drama. Comments that met the definition for talk about sex indicated above but which did not fit any of the above categories were classified as “other.”

For any material involving either sexual dialogue or behavior, the degree of *scene focus on sex* is judged, differentiating minor or inconsequential references and depictions from portrayals in which there is a

substantial or primary emphasis on sex. In addition, all scenes that include sexual behavior are coded for *degree of explicitness*, which indicates the physical appearance of the characters involved in the behavior. The categories for coding included provocative/suggestive dress or appearance (attire alone reflects a strong effort to flaunt one's sexuality); characters begin disrobing (the removing of clothing that reveals parts of the body not normally exposed); discreet nudity (characters are known to be nude but no private parts of the body are shown); and nudity (baring of normally private parts, such as the buttocks or a woman's breasts). All scenes that include sexual behavior are also coded for the *gender of the instigator* of the behavior. Coding options include identifying one of the characters involved as the primary instigator of any behavior depicted, as well as judging that the instigation was mutual. Scenes in which the beginning of the sexual behavior portrayed is not shown are coded as "can't tell."

Finally, when a scene includes sexual content, coders also determine whether that scene includes any mention or depiction of *sexual risks or responsibilities*. This term is used to describe the issues surrounding the serious outcomes that can be associated with human sexual activity. In applied terms, sexual risks or responsibilities refer to such concerns as unwanted pregnancy or sexually transmitted diseases, and is described in greater detail immediately below in the section explicating program-level measures. Sub-categories employed to identify different types of sexual risks or responsibility messages include mention or use of a condom or other contraception; mention of "safe sex;" concern about or depiction of actual AIDS, STDs, unwanted pregnancy or abortion; and mention or depiction of abstinence or waiting for sex, which constitutes arguably the most effective strategy for reducing one's risk for negative outcomes from sex.

For content judged to fit within any of these categories, the coder also evaluated several other aspects of the scene. The first of these assessed whether the *scene focus* on sexual risks or responsibilities was primary, substantial, minor, or inconsequential. Another variable identified the type of character (e.g., parent, peer) who was the *source of information* for the sexual risk or responsibility message. And a third contextual measure in this realm examined the *valence* associated with the presentation of the risk or responsibility message, taking into account the scene as a whole. Coding options for this variable included primarily positive (reflecting support for or concern about sexual risk/responsibility issues), primarily negative (minimizing concern for sexual risk/responsibility issues), mixed, or neutral/can't tell.

Program level variable. To complement the scene level variables, an assessment was conducted at the overall program level judging whether or not each show that contains any sexual content places strong emphasis throughout on a *risks or responsibilities program theme*. Three distinct risk or responsibility program themes are examined: (1) sexual patience; (2) sexual precaution; and (3) depiction of risks and/or negative consequences of sexual behavior.

The first of these themes, sexual patience, encompasses programs that place emphasis on abstinence from sex or waiting for sex as either a positive moral stance or as a sound approach to avoiding the risks of STDs or unwanted pregnancy. The second theme, sexual precaution, refers to the use or discussion of preventative measures (e.g., condoms) to reduce the risk of STDs or unwanted pregnancy. The third theme, depiction of risks, involves emphasis on the life-altering (e.g., unwanted pregnancy) or life-threatening (e.g., transmission of AIDS) outcomes that may result from unplanned and/or unprotected sexual intercourse. Across all of these areas, the applicable theme must be central to the program plot to be coded as an overall theme of sexual risk or responsibility.

Variable scaling information. In the analyses we employ to generate findings for the study, some of the individual variables described above have been combined to create an index or scaled in a way that will help to simplify the presentation of data. Here we provide information that explicates how we have calculated several basic measures that we present in our subsequent report of findings.

To assess the level of sexual behavior, we report values on a scale of 1 to 4: a value of 1 indicates physical flirting, a value of 2 indicates intimate touching or passionate kissing, a value of 3 reflects sexual intercourse strongly implied, and a value of 4 represents intercourse depicted. Explicitness is measured on a scale of 0 to 4, with 0 indicating none, 1 indicating suggestive/provocative dress, 2 indicating disrobing, 3 reflecting

discreet nudity, and 4 indicating nudity. Both of these scales are reported as a threshold score within each scene. For example, a scene that contains kissing and intercourse strongly implied yields a score of 3, the higher of the two behavior values. Similarly, a scene in which disrobing occurs followed by discreet nudity is recorded as a 3.

To assess the level of talk about sex, we are constrained by the fact that there is no apparent rationale for assigning greater or lesser values to any one of the various categories of sexual dialogue over another for purposes of considering their implications for audience effects. Similarly, there is no obvious validity for assigning greater weight to scenes that involve several such categories (e.g., talk about one's interest in sex, and talk about sexual intercourse that has occurred) rather than just a single one, as one scene could involve elaborate sexual discussion within one category while another scene could encompass two categories of talk but treat both superficially.

Given these limitations, we have chosen to construct a scale for the level of talk about sex that considers all scenes that present differing categories of dialogue as being of the same potential weight; and we have then based our calculation on the judgment that indicates the degree of focus, or emphasis, placed on any applicable talk category within the scene. The degree of focus involving talk about sex was measured on a four point scale reflecting a continuum from minor to primary emphasis within each scene. Of the available options, we believe that the degree of focus is the best estimate of the meaningfulness and potential impact of the talk, and thus we have grounded our measurement for talk about sex in it.

CONTENT CODING AND RELIABILITY

This section reports the process employed to review and evaluate the program samples to obtain data for the study. The scientific integrity of the content analysis data reported in this research is established in large part by careful statistical monitoring of the inter-coder reliability of judgments. That process started well before any actual coding of data was performed.

A group of 15 undergraduate students at the University of California, Santa Barbara served as coders for this project. Coders were trained approximately eight hours per week over a ten-week period to apply the full range of measures designed for the study, which are detailed in an elaborate codebook of rules. The training process included extensive practice in a viewing lab, with each coder's performance monitored systematically to diagnose any inconsistencies in their interpretation and/or application of the content measures. At the conclusion of training, a statistical test of inter-coder reliability was conducted to verify the strength of the consistency of their judgments. The results of the final training test are reported below alongside the findings for the reliability assessments performed during the actual process of data collection.

Once training was complete, the coding of data was accomplished by randomly assigning individual coders to view programs and to apply our content measures. Coders viewed each show alone in a video lab and were allowed to watch any given segment as many times as necessary to correctly apply the measures. Data for each program were obtained from a single coder. For this reason, it is necessary to demonstrate that the coding process maintained a strong and consistent level of reliability over time in order to ensure the quality of the data.

Assessing the Reliability of the Data

The coding process required approximately seven weeks to complete. To assess the reliability of the coders as they were performing their work, a randomly selected program within a specified genre of content was independently evaluated by all coders. This process was repeated once each week, during the period when the coding work was being accomplished. Each week, the coding judgments on a single program were then compared across all coders for reliability assessment purposes.

Conceptualization of Reliability

Coders must make a variety of different types of decisions when viewing a show. These decisions exist at two distinct levels. The first focuses on unitizing, or the identification of scenes containing any sexual content. At

this level, a coder is watching solely to determine whether the material meets the basic definition for sex. In addition, once coders identify a scene as containing sexual content, we must examine their consistency in classifying the portrayals within the scene.

In the sections that follow, we detail the specific procedures employed to calculate inter-coder reliability. This process is patterned after the approach devised for the National Television Violence Study (see Wilson et al., 1997), which explicates the development of the procedures in greater detail. This approach reflects the most current methodological innovation for calculating reliability across large numbers of coders who are rendering content-based judgments at multiple levels of analysis (Potter et al., 1998). It involves independent assessment first of the fundamental unitizing judgments, followed by a discrete examination of the contextual measures that apply once the higher order units of analysis have been established.

Agreement on unitizing. Unitizing refers to the process of identifying each scene that contains any sexual content. Every time a coder identifies a scene with some codable material, s/he creates a line of data that includes a string of values indicating judgments for each applicable contextual variable. In evaluating the unitizing process, the focus is not on the agreement of the values for the contextual variables; rather, the aim is to assess the extent of agreement that a given scene contained sexual content.

In assessing reliability, if all coders identify the same number of scenes on their coding form for a show and if those scenes refer to the same scenes from the program, then there is perfect agreement. Both conditions must be met for perfect agreement to occur. If coders differ on the number of scenes identified, then there is not perfect agreement. If coders all have the same number of scenes, but there is disagreement about the scenes that were coded, then there also is not perfect agreement.

Three descriptors are reported for unitizing: the agreement mode, the range of scenes, and a statistic called the Close Interval around the Agreement Mode (CIAM). An example will explain what is meant by “agreement mode.” If there are ten coders and one reported 9 scenes with sex, eight reported 10 scenes, and one reported 11 scenes, the mode would be 10 scenes as this is the number reported by the greatest number of coders. Thus, 80% of the coders are at this mode. Recall, however, that coders must identify the same scenes in order to have agreement. If all eight coders identified the same 8 scenes, then the agreement mode is 8.

Coders have to make many difficult judgments as part of the coding process. As a result, not every coder is at the agreement mode for every program, so we also report the range of scenes identified by the set of coders for each reliability test. The smaller the range, the tighter the pattern of agreement. However, the range can sometimes be misleading as an indicator of the degree of variation in a distribution. For example, consider a case where there are ten coders and one identifies 4 scenes with sex, eight indicate 5 scenes, and one identifies 8 scenes. The range reported would be from 4 to 8 scenes, which appears to signal a wide range of disagreement. That interpretation would be inaccurate, however, as 90% of the coders are actually within one scene of the mode.

The most important statistic for evaluating reliability at this level is the Close Interval around the Agreement Mode (CIAM). We operationalize “close to the agreement mode” as those judgments that are within one scene (or 20% as described below) of the modal judgment. Thus, if the agreement mode for a program was 5 scenes of sex, we would include in the CIAM each of the following: (a) all coders who identified all 5 of the same scenes; (b) all coders who also saw 5 scenes but disagreed on just one of the scenes identified by those in the modal group; (c) all coders who saw only 4 scenes but each of those scenes matched the 5 scenes identified by the modal group; and (d) all coders who reported 6 scenes where 5 of those scenes were identical to the ones identified by the modal group. When the agreement mode is greater than five, we establish the width of the CIAM as 20% on either side of the mode. For example, if the agreement mode is 10, we include coders who exhibit no more than two disagreements with the coders at the agreement mode.

Agreement on the contextual variables. The other important aspect of reliability is the degree of consistency among coders in choosing values for each contextual variable once they have identified the examples of sexual content. For program level measures, reliability was assessed by identifying the modal value for all coders. Percentage of agreement was computed by dividing the number of coders at the modal value by the total number of coders.

For scene level measures, it was necessary to construct a matrix for each of the context variables. For each variable, a column is entered for every coder, and a row for every scene that was identified by one or more coders as containing some codable portrayal in that area (i.e., talk about sex or sexual behavior). Each row of the matrix is then examined for its modal value for each applicable contextual variable. Next, the number of coders at the modal value is summed and entered as a marginal. The marginal totals are summed down across all scenes in the matrix for the same variable. This sum of the marginals (i.e., agreements) is then divided by the total number of decisions reflected in the entire matrix (i.e., all agreements and disagreements), and the resulting fraction yields the percentage of agreement among coders on that variable.

While the operational details are intricate, the concept of reliability is not. The term “percentage of agreement” simply refers to the number of times coders actually agreed, divided by the number of times they could possibly have agreed. The larger the result, the better the agreement.

Results of Reliability Testing

The mean agreement for identifying scenes that contained sexual content across all programs was 91% on the CIAM measure (see Table 4). The degree of consistency for unitizing, or identifying both sexual behavior and sexual dialogue within scenes, is highly credible given the complexity of the task and the number of coders involved. The consistency for coding the scene-level contextual variables was also very strong, achieving agreement at 90% or above on 22 of the 26 measures reported in the study. Inter-coder reliability on the overall program-level theme variable was 89%. Only a single variable, that of the valence associated with the presentation of a sexual risk or responsibility message, fell below 75% reliability. Valence achieved a 69% level of agreement across all tests, reflecting a marginally acceptable degree of reliability. The findings for this particular measure should thus be viewed with some caution, whereas all other measures employed in the study achieved an impressive overall degree of reliability.

To summarize, tests to assess the degree of inter-coder agreement were performed throughout all phases of the data collection process. These tests demonstrate that the content measures applied in the study yielded highly reliable data from the coders who were reviewing the programming. Overall, the reliability analyses establish strong confidence in the accuracy of the data reported in the study.

Table 4: Reliability for Sexual Dialogue and Sexual Behavior Measures

Unitizing								
Measures	Everybody Loves Raymond	The Education of Max Bickford	She's All That	Becker	Power of Attorney	Dateline NBC	Passions	Overall Means
Scene Range	5-6	1-3	6-13	3-4	5-7	2	6-12	
Scene Mode	5	2	11	3	5	2	11	
CIAM	100%	100%	78%	100%	87.5%	100%	71%	91%

Scene Level Context Variables								
Talk About Sex								
Own/Others	87%	96.5%	88%	84%	95%	100%	82%	90%
Talk About	88%	100%	98%	91%	95%	100%	88%	94%
Talk Toward	99%	96.5%	100%	100%	100%	100%	100%	99%
Expert Advice	100%	100%	100%	100%	100%	100%	100%	100%
Talk about Sex Crimes	100%	96.5%	95%	100%	100%	100%	100%	99%
Other	100%	100%	100%	100%	78%	100%	94%	96%
Talk Focus	90%	93%	83%	94%	86%	92%	89%	90%
Talk Character	100%	97%	86%	98%	100%	100%	93%	96%
Behaviors								
Flirtatious Behavior	99%	96.5%	99%	100%	100%	100%	100%	99%
Kissing	96%	93%	92%	100%	100%	100%	100%	97%
Intimate Touch	100%	100%	96%	100%	100%	100%	100%	99%
Intercourse Implied	99%	100%	92%	100%	100%	100%	100%	99%
Intercourse Depicted	100%	100%	100%	100%	100%	100%	100%	100%
Other	100%	100%	100%	100%	100%	100%	100%	100%
Behavior Character	100%	100%	86%	N/A	N/A	N/A	82%	92%
Instigator Gender	84%	100%	70%	N/A	N/A	N/A	100%	88%
Instigator Age	84%	100%	81%	N/A	N/A	N/A	100%	91%
Explicitness	94%	100%	90%	100%	100%	100%	100%	98%
Risk/Responsibility								
Topic	99%	100%	100%	100%	96%	100%	99%	99%
Focus in Scene	67%	N/A	N/A	N/A	71%	N/A	87%	75%
Character Relationship	97%	N/A	N/A	N/A	91%	N/A	100%	96%
Valence	67%	N/A	N/A	N/A	79%	N/A	61%	69%
Special Intercourse Measures								
# of Instances	100%	N/A	100%	N/A	N/A	N/A	N/A	100%
Relationship	100%	N/A	62.5%	N/A	N/A	N/A	N/A	81%
Presence of Drugs	100%	N/A	100%	N/A	N/A	N/A	N/A	100%
Presence of Alcohol	100%	N/A	100%	N/A	N/A	N/A	N/A	100%
Program Level Context Variable								
Program Theme	93%	100%	100%	100%	58%	100%	73%	89%

FREQUENCY OF SEXUAL CONTENT

There are two primary types of portrayals involving sex that are examined in this research: talk about sex, and physical behavior. Both types of portrayals hold the potential to influence viewers' beliefs and attitudes about sexual issues, and so our initial assessment of the presence of sexual messages will group both of these types of messages together. Starting at the most basic level of analysis, we address the question: How frequently are sexual themes and topics found throughout the television landscape?

Across the composite week sample of 937 general audiences programs, nearly two of every three shows (64%) contained some sexual content (see Table 5). Few of these programs presented just a single, isolated scene involving sexual material; more than four of every five shows containing sexual messages (82%) included two or more scenes with sexual themes or topics. Across all 595 programs with any sexual content, there was an average of 4.4 scenes per hour involving sex. Thus, the data make clear that not only are sexual talk and behavior a common element in television programming, but that most shows including sexual messages devote substantial attention to the topic.

The lower portion of Table 5 differentiates the two primary types of sexual content examined in the study: talk about sex and sexual behavior. These data reveal that talk is found much more commonly on television than sexual behavior. This pattern holds true both for the proportion of programs that present talk about sex as well as the number of scenes in which it occurs. Across all programs examined, 61% included some talk about sex, whereas 32% presented some type of sexually-related physical behavior. In addition, programs containing talk about sex averaged 3.8 scenes per hour with such material; in comparison, programs that included actual overt sexual behaviors averaged 2.1 scenes per hour with any such physical actions by characters.

It is important to note that the same scene could contain both talk about sex as well as overt sexual behavior; thus, the average of 3.8 scenes per hour of talk and 2.1 scenes per hour for behavior cannot be summed together to yield the overall number of scenes per hour involving any sexual messages. Due to some overlap between these two types of portrayals, the actual average, as noted above, is 4.4 scenes per hour that contain any sexual content.

A final point of comparison between these two distinct types of sexual messages involves the average level of talk and behavior that is portrayed within each scene. Across all of the 2,453 scenes involving talk about sex, the exchanges averaged 2.8 on the 4-point scale assessing degree of emphasis on sexual topics in the scene. This indicates that most scenes involving talk did not consist of isolated or minor references to sexual matters, but rather were moderate in terms of their focus on sexual themes and topics.

Across all of the 870 scenes involving sexual behavior, the portrayals averaged 2.1 on the 4-point scale assessing the highest level of behavior in the scene. This means that the average level of behavior depicted fell in the

Introduction to the Analyses

Most of the analyses reported here are based upon our examination of the 937 general audience-oriented programs included in the composite week sample. As indicated in the method section, all types of shows are included except daily newscasts, sports, and children's programming. In addition, we gathered two over-samples of television programming of particular interest: one comprised of prime-time broadcast network shows, which attract the largest number of viewers for any television programming; and another comprised of the programs most heavily viewed by teenagers. Each of these two over-samples is analyzed and reported separately from that of the larger composite week sample of shows, beginning on page 40.

In each of the sections that follow, the presentation of findings focuses initially upon the data obtained from the 2001-02 television season. At the end of each major section of our results, we also review the comparable findings produced by our previous studies of the 1997-98 and 1999-2000 television seasons, assessing the nature and extent of changes that have occurred in the portrayal of sexual content since this ongoing series of studies began. Where applicable, we have compared the findings from the two data sets using the Fisher-Irwin binomial distribution test and independent samples T-tests (Glass & Hopkins, 1996). Changes over time that proved statistically significant are indicated by superscript attached to the relevant data points in the tables below.

Table 5: Summary of Sexual Content: Composite Week

ANY SEXUAL CONTENT				
		1998	2000	2002
Of Programs With Any Sex:	Percentage of Programs With Any Sexual Content	56% _a	68% _{b**}	64% _{b**}
	Average Number of Scenes Per Hour Containing Sex	3.2 _a	4.1 _{b**}	4.4 _{b**}
	N of Shows	528	642	595
	N of Hours	594.5	685	679
	N of Scenes	1930	2830	2992
TALK ABOUT SEX				
Of Programs With Any Talk About Sex:	Percentage of Programs With Any Talk About Sex	54% _a	65% _{b**}	61% _{b**}
	Average Number of Scenes Per Hour Containing Talk	3.0 _a	3.8 _{b**}	3.8 _{b**}
	Average Level of Talk in Scenes	2.8	2.8	2.8
	N of Shows	504	614	571
	N of Hours	564.5	648.5	642.5
	N of Scenes With Talk About Sex	1719	2470	2453
SEXUAL BEHAVIOR				
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	23% _a	27% _{b*}	32% _{c†}
	Average Number of Scenes Per Hour Containing Behavior	1.4 _a	1.8 _{b**}	2.1 _{c**}
	Average Level of Behavior in Scenes	2.0	2.1	2.1
	N of Shows	221	256	299
	N of Hours	294.5	345	411
	N of Scenes With Sexual Behavior	420	608	870
TOTAL N OF SHOWS		942	938	937

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of such overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different a $p < .05$. Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

† 1998-2002 $p < .01$, 2000-2002 $p < .05$

moderate range of sexual behavior, which involves such actions as passionate kissing and intimate touching. To gain a full understanding of the sexual behaviors portrayed on television, however, one must consider more than simply the average level of behavior.

Averages by definition balance out the extreme cases on one end of a scale with the extreme cases at the other end. This balancing could mask the extent of cases ranking high on the behavior scale, which would be of particular interest here because they represent scenes involving sexual intercourse. To gain a clearer picture of the cases involving intercourse presented on television, which arguably hold the greatest potential for socializing effects on young viewers, we have analyzed our data by separating programs into two distinct groups according to the level of sexual behavior depicted within them. More specifically, we have isolated those shows that present scenes with sexual intercourse depicted or strongly implied from the remaining shows that portray other sexual behaviors but which do not present any scenes in which intercourse occurs. This latter group, which contains portrayals of such actions as physical flirting, passionate kissing, and intimate touching, is labeled “Programs with Precursory Behaviors Only” (see Table 6).

The analysis presented in Table 6 indicates that programs which present precursory behaviors only are slightly more common (18% of programs overall) than programs which present sexual intercourse depicted or strongly implied (14% of programs overall). Nonetheless, the latter finding presented here represents one of the most striking observations from this study. Across the entire sample of nearly 1,000 randomly selected programs in the composite week sample, roughly one in every seven programs was found to include a portrayal of sexual intercourse. Given the substantial number of programs that most people watch each week, it is apparent that most viewers are likely to encounter televised portrayals of sexual intercourse on a regular basis.

Another interesting point of comparison involves the degree of explicitness associated with the portrayal of sexual behaviors. Explicitness was measured on a four-point scale encompassing provocative dress, some disrobing, discreet nudity (characters are known to be nude but no private parts of the body are shown, e.g., strategically placed sheets partially cover a character in bed), and nudity (baring of normally private parts of the body, such as the buttocks or a woman’s breasts). Across all programs including any sexual behavior, the average level of explicitness was very low at 1.1 on the scale. There is a large difference in explicitness between programs with precursory behaviors only (mean=0.4/4-point scale) and programs with sexual intercourse (mean=2.0/4-point scale), although the level of explicitness for the latter group is still relatively modest overall. Only 4% of shows with intercourse included nudity as defined here, and most of those examples were on the premium cable channel HBO. Another 39% of programs with intercourse featured discreet nudity.

To summarize the findings on the presence of sexual messages, we see that a strong majority of programs contain sexual content of some type. Nearly twice as many shows include talk about sex as contain sexual behavior. Similarly, the number of scenes per program with talk about sex is almost twice as high as the number of scenes with sexual behavior. Precursory behaviors, such as passionate kissing or intimate touching, are the most common form of sexual activity shown on television. Still, about one of every seven programs on television (excluding news, sports, and children’s programming) presents sexual intercourse either by depicting it directly or by portraying characters who are about to begin or have just finished having sex.

CHANGE OVER TIME SINCE THE 1997/98 TELEVISION SEASON

In our previous study, we found that the extent to which television programs included sexual content had increased significantly from 56% in 1997/98 to 68% in 1999/2000. The current data from the 2001/02 season is down slightly at 64% of shows, but that drop is not statistically significant. Despite this slight decline over the past two years, the overall proportion of programs with sexual content in 2001/02 is significantly greater than the level observed in 1997/98, indicating that the overall amount of sexual messages on television remains up significantly over the past four years. This increase can be seen in our data in Table 5 comparing both the proportion of programs that include sexual content (56% in 1997/98 vs. 64% in 2001/02) as well as the average number of scenes involving sex (3.2 per hour in 1997/98 vs. 4.4 per hour in 2001/02) in those programs that contain sexual material.

Table 6: Summary of Sexual Behavior: Composite Week

SEXUAL BEHAVIOR OVERALL				
		1998	2000	2002
Percentage of Programs With Any Sexual Behavior		23% _a	27% _{b*}	32% _{c†}
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	1.4 _a	1.8 _{b**}	2.1 _{c**}
	Average Level of Behavior in Scenes	2.0	2.1	2.1
	Average Level of Explicitness in Program	0.9	1.1	1.1
	N of Shows	221	256	299
	N of Hours	294.5	345	411
	N of Scenes with Sexual Behavior	420	608	870
PROGRAMS WITH PRECURSORY BEHAVIOR ONLY				
Percentage of Programs With Precursory Behaviors Only		16%	17%	18%
Of Programs With Precursory Behaviors Only:	Average Number of Scenes Per Hour Containing Precursory Behavior	1.4 _{b**}	1.5 _{b*}	1.9 _a
	Average Level of Behavior in Scenes	1.7	1.8	1.8
	Average Level of Explicitness in Program	0.4	0.5	0.4
	N of Shows	151	164	164
	N of Hours	176.5	191.5	192.5
	N of Scenes With Precursory Behavior	244	286	357
PROGRAMS WITH SEXUAL INTERCOURSE				
Percentage of Programs With Intercourse Behaviors		7% _a	10% _{b*}	14% _{c**}
Of Programs With Intercourse Behaviors:	Average Number of Scenes Per Hour Containing Intercourse Behavior	0.7 _a	1.0 _{b**}	0.9 _{b**}
	Average Level of Behavior in Scenes	2.5	2.5	2.4
	Average Level of Explicitness in Program	2.0	2.2	2.0
	N of Shows	70	92	135
	N of Hours	118	153.5	218.5
	N of Scenes With Intercourse	88	147	200
	N of All Sexual Behavior Scenes	176	322	513
TOTAL N OF SHOWS		942	938	937

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

† 1998-2002 $p < .01$, 2000-2002 $p < .05$.

Although the changes observed previously from 1997/98 to 1999/2000 were most palpable in the realm of talk about sex, the current data present a much different trend. Talk about sex indicators either held relatively stable or were down slightly (though not significantly); while in contrast, significant increases occurred in the 2001/02 season in the portrayal of sexual behavior. The proportion of programs with depictions of sexual behavior is up from 23% in 1997/98 to 27% in 1999/2000 to 32% in 2001/02, with each of these changes statistically significant. Similarly, the average number of scenes of sexual behavior in these programs is up 50% over the past four years, from 1.4 per hour in 1997/98 to 1.8 in 1999/2000 to 2.1 in 2001/02. Again, all of these changes proved statistically significant.

Focusing more closely on portrayals of sexual intercourse, we see that the proportion of programs including such scenes increased from 7% in 1997/98 to 10% in 1999/2000 to 14% in 2001/02, with each of these changes statistically significant. Programs in the current study contain significantly more scenes of intercourse per hour than in 1997/98, but there was no difference in the average level of explicitness associated with such depictions, as compared to the past. Similarly, there was no significant change in the proportion of programs that present sexual behaviors that are precursory only, which has increased from 16% in 1997/98 to 18% in 2001/02. The number of scenes per hour containing precursory behaviors was up significantly from both 1997/98 and 1999/2000 levels, at 1.9/hour.

In sum, the overall percentage of programs with sexual content is down slightly over the past two years, although many types of sexual messages continue to increase in frequency. During the past two years, that increase has occurred principally in the portrayal of sexual behaviors. Viewed from the base-line of four years ago, however, both talk about sex as well as sexual behaviors have increased significantly. Sexual intercourse has become more frequent, and is now found in roughly one of every seven programs examined by this research.

We turn next to a more detailed examination of the different kinds of portrayals that comprise each of the two primary types of sexual content: talk about sex and sexual behavior. In the following two sections, we first examine the relative frequency with which various categories of talk occur, as well as present representative examples we have identified that illustrate the type of content that falls within each category. We then repeat the same process for the sub-types categorized within the realm of sexual behavior.

TALK ABOUT SEX

As noted above, talk about sex is found much more frequently on television than actual sexual behavior. Yet there are a range of different types of talk about sex. Table 7 reports the frequency with which different categories of talk about sex were observed at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of talk about sex observed in the study.

Table 7: Distribution of Types of Talk About Sex: Composite Week

TALK ABOUT SEX		
Types of Talk About Sex	N	Percent of Cases of Talk About Sex
Comments About Own/Other's Interests	2024	75%
Talk About Sex-Related Crimes	275	10%
Talk About Sexual Intercourse Already Occurred	190	7%
Talk Toward Sex	61	2%
Expert Advice/Technical Information	14	1%
Other	142	5%
Total	2706	100%

COMMENTS ABOUT OWN/OTHERS' SEXUAL INTERESTS

By far the most common type of talk about sex involved comments about one's own or others' interest in sexual topics or activities. Conversation in this category may address specific "targets" of sexual interest, or may involve more general statements about one's views on sexual topics or issues. This category accounted for three-fourths (75%) of all cases of talk about sex.

Ally is speaking to her therapist about Glen, her latest love interest. Even though she is strongly attracted to him, Ally confides that she knows Glen isn't the right man for her. Taking her hand, the therapist asks, "Would you like to be able to stop thinking about Glen?" Ally replies firmly, "Yes." The therapist continues, "When the attraction is sexual and only sexual, the best way to extinguish it is to go to your--self, with him in mind." Startled as she begins to recognize that her therapist is recommending masturbation, Ally whispers quietly, "Are you suggesting what I think you're suggesting?" He responds with the explanation, "Libido is a thirst, Alison. Best to quench it. If you can do so without him actually in the room, much neater." His final words leave little to the imagination. "If your attraction for him is sexual and only sexual, the means for beating it lie in your own hands." The scene ends with Ally nodding in agreement. (Ally McBeal, Fox)

Greg is watching television when Dharma interrupts him with a serious complaint. She believes that an old friend of hers who is visiting is interested in having sex with Dharma's father. Dharma warns Greg, "September has the hots for my dad." Greg responds in disbelief, "You mean like hots for sex?" Dharma explains that September and her father, Larry, plan to share a pup tent and camp out in the backyard overnight. Greg tries to calm Dharma by noting, "That doesn't mean that they're having sex." But Dharma persists, "My friend is trying to seduce my father... When he talks she gets this lovesick dreamy look in her eyes." At this point Greg's mother, Kitty, joins the conversation and agrees with Dharma's suspicions. Kitty tells Greg, "You do not see what I see. Come to a country club luncheon, count the number of men there with women one-third their age." Greg complains that his mother is not helping the situation as she offers to give Dharma the name of a good private detective. Dharma responds sarcastically, "Yeah, it's not like I don't know what they're doing." (Dharma and Greg, ABC)

In an episode devoted to the topic of teenage girls who are having sex, one segment features a 14-year old named Jenny who claims to have had sexual intercourse with 42 men. Before Jenny appears onstage, host Sally Jesse first shows a video interview that was made before the show with Jenny describing her behavior. She brags about sneaking out of her house and having sex, points out where she has had sex in the bushes, and even says that she doesn't care if she gets AIDS. When she comes onstage and sits next to her mother, the

host asks her, "Why do you have so much sex?" Jenny responds, "Because I like it, it feels good." Her mother argues with her, but Jenny exclaims, "I'll do what I want to do. You can't tell me what to do. I don't care!" Sally and Jenny's mother try to tell her that she is not old enough to make smart decisions. They try to convince her that she's going to "end up dead," but Jenny responds that she doesn't care about her mother or her own future. (Sally Jesse Raphael, KTLA/syndicated).

TALK ABOUT SEX-RELATED CRIMES

Another distinct category of talk about sex involved mention or description of sex-related crimes, which accounts for 10% of all talk about sex. This includes talk about such acts as prostitution, rape, incest, and sexually-related hate crimes (e.g., "gay-bashing"), among others. Such talk could occur in a fiction or non-fiction setting. In fact, however, most of it (80%) is found in fictional programs, occurring primarily in movies or drama series.

The Soprano family is eating breakfast together in the kitchen while watching a news report about the arrest of a police officer running a bordello. The father, Tony, turns off the television in disgust. The young son A.J. asks, "What's a bordello?" and his teenage sister Meadow quickly responds, "It's a fancy name for a whorehouse." Her mother asks Meadow to stop talking about the topic, but she continues, "This country is light years behind the rest of the world. Most civilized countries have legalized prostitution." Pouring her pancake syrup, Meadow remarks how silly it is that President Clinton was attacked about the Monica Lewinsky scandal. "I just don't think sex should be a punishable offense," she says. Her father responds emphatically, "I don't think sex should be a punishable offense either. But I do think that talking about sex at the breakfast table is a punishable offense, so no more sex talk, okay?" "It's the nineties," the daughter pleads, "parents are supposed to discuss sex with their children." (The Sopranos, HBO)

Marshall, a high school student, has been charged with statutory rape by the parents of his girlfriend, Sarah. In this scene, Sarah and Marshall have come to their teacher, Roni Cook, for help and advice. Ms. Cook, a former lawyer, meets the two in her classroom after school. Marshall explains, "They gave me a public defender and I got a court date in January." Sarah asks the teacher, "Can you make it go away?" Ms. Cook replies, "I don't know. It really depends on your parents." Marshall complains, "So now I'm going to have a record as a rapist!" The teacher scolds back, "First of all, not to sound like her parents, but statutory rape is statutory rape. There is a reason for the law. You broke it." She then softens her tone and asks, "Alright, before I do anything, Sarah, this was consensual?" Sarah replies, "Of course," glancing lovingly at Marshall. "We love each other. I'd marry him." Marshall chimes in, "And I'd marry her!" Ms. Cook stands up to end the conversation and says, "Okay, let me think about this." (Boston Public, Fox)

Two police detectives are in the emergency room of a hospital, interviewing a distraught woman who is painfully describing how she was raped by a police officer who pulled her over for drunk driving. Sobbing, she explains, "He pushed me into the back seat...I tried to fight him off. He had his hands around my...my throat and then he...he raped...raped me." There is a brief visual flashback of the incident that shows the woman cuffed and thrown around in the back of a police car. One of the detectives asks carefully, "Are you sure he was a police officer?" She replies, "Yes." Then through the hospital room window, the woman spots a male police officer outside in the hallway and identifies him as the man who just raped her. (The District, CBS)

TALK ABOUT SEXUAL INTERCOURSE ALREADY OCCURRED

While most talk involves people's interest in sex now or in the future, some comments address sexual encounters that have already been experienced in the past. Talk about actual instances of intercourse that have already occurred accounted for 7% of all talk about sex.

Raymond is watching sports on television in his living room with his brother Robert and two friends. Between breaks in the action, Ray subtly tries to draw attention to his injured wrist. Finally, one of the men

makes a joke about Ray's wrist, asking, "Did you sprain it opening a jar of marmalade?" Raymond seizes the opportunity to discuss the real cause. "Deborah and I had some wild sex last night," Ray shares with his friends. Naturally, the group pressures him for more details. One friend remarks, "I haven't had sex since my kid was born... Tell me your story." Ray reveals, "Things were happening, and it got a little crazy. The next thing I know, we're airborne. Long story short, this was no marmalade accident... The lady got a little bit out of control." One of the friends responds, "I got to tell you, I always thought that about Deborah." The other adds, "She seems to be very animal." Then Raymond's father walks into the room to join the group, which prompts Ray to tell his friends, "Shut up now about the `boom de dee boom boom.'" (Everybody Loves Raymond, CBS)

Charlotte and Trey are married but recently separated, in part due to Trey's troubles at performing sexually. The two have resumed seeing one another, and now Trey wants to have sex everywhere. At a breakfast meeting with her girlfriends Carrie, Samantha, and Miranda, Charlotte asks the group, "Have you guys ever done it in a restaurant bathroom?" One by one, the women quickly list the unusual places where they have had sex, including Samantha's comment about her experience in an airplane bathroom "somewhere over Chicago." Charlotte inquires, "How about a coatroom?" The girls quickly offer more recollections, but then Carrie asks "Are these theoretical questions or are you getting busy, Missy?" Charlotte tells the girls the places she and Trey have had sex recently. "Trey and I -- coatroom Friday, Bistro bathroom last night." Miranda observes, "But I thought he couldn't..." referring to Trey's previous performance problems. Charlotte exclaims, "Apparently he can, all over Manhattan!" (Sex and the City, HBO)

Noel Crane, a college student, has just confessed to his friend, Richard, that he recently slept with Felicity, the girlfriend of their roommate, Ben. Clearly shocked, Richard expresses concern for Noel's safety, saying that Ben is probably going to rip his throat out. Richard tells Noel, "I would, if you had slept with my woman. Say hello to your grave, buddy." Noel dismisses Richard's concern and prepares to leave as several more friends and roommates appear at the door. Richard forces Noel to repeat his story for their friends. Noel is clearly uncomfortable as he tells the group, "I was going to wait until we have more time so that I could explain... I slept with Felicity." The listeners are incredulous, replying in turn, "You what?" "How did it happen?" "Are you serious?" "Does Ben know?" Noel concludes by saying that he realizes this will cause tension, and that he will move out of the apartment as soon as possible. (Felicity, KTLA/WB)

TALK TOWARD SEX

Talk toward sex is the category that reflects intimate or seductive comments meant to encourage or solicit subsequent sexual activities between two potential partners. Such comments were coded as talk about sex only in situations when they were not accompanied by any overt sexual behavior, such as passionate kissing or intimate touching within the same scene. The finding that this category accounts for only 2% of all talk about sex suggests the frequency with which such efforts tend to be successful at stimulating at least some level of sexual behavior.

Charlie, a college student, has become romantically involved with two women, Jen and Nora, at the same time. Jen shows up unexpectedly at Charlie's dorm room and asks him if he wants to "get naked." Extremely nervous, he tries to beg off, and then all of a sudden Nora emerges from hiding in his closet. The two girls have just learned about each other, are angry, and demand an explanation. Charlie is apologetic, explaining that "I never meant to hurt either of you." But then Charlie decides to make the best of a bad situation. He asks the two, "Can I make a suggestion? You and me, me and you, that's pretty much over... We can't go back to the way things were. But, we can go forward." Jen replies, "What does that mean?" Sitting between the two girls on his bed, Charlie puts his arms around each of them, saying first to Nora, "I like you," and then to Jen, "I like you. And once upon a time you both liked me. So, I propose, tell me if I'm crazy or not, that we all like each other at the same time." (Dawson's Creek, KTLA/WB)

Judge Marjorie Brennan has enticed a young single lawyer, Will, into coming home with her for a nightcap. After filling two glasses with brandy, Will joins Marjorie on the couch in front of a fire. He hands her the drink

and asks if it is too much. She replies obliquely, "For what?" After a pause, she continues, "The best part about being a grown up is that nothing makes you nervous anymore. You just figure out what you want." Next, Marjorie asks, "What kind of women do you like, Will?" He replies, "Smart, not too clingy..." She interrupts, "I'm two for two." He continues, "...uninhibited," as he gazes into her eyes. She stands up, runs her hand across his chest, and says, "You be the judge of that. Bring your glass-- or am I rushing you?" He replies, "No, not at all," grabs his brandy, and follows her into the bedroom. (Philly, ABC)

EXPERT ADVICE/TECHNICAL INFORMATION

Of all the types of talk about sex examined for the study, expert advice accounted for the fewest number of cases, just 14 or roughly 1% overall. This category encompasses two different types of exchanges. The first involves the delivery of advice from someone who has received formal training in human sexuality, such as a clinical psychologist who might address behavioral issues, or a medical doctor who might deal with reproductive concerns or sexually-transmitted diseases. The second involves the delivery of technical information regarding sex and/or sexual health issues. Again, such talk could occur in a fiction or non-fiction setting.

This documentary reviews the history of human immunodeficiency virus (HIV) disease since it was first discovered in 1981. One scene features an interview with the chief of hematology at the University of Southern California, Dr. Alexandra Levine, who provides important information about preventing the spread of the HIV virus. Dr. Levine states, "The way to protect yourself against HIV is to know your sexual partner, know that you are in a monogamous relationship with an HIV negative person or abstain from sexual intercourse; or always, always use a condom 100% of the time. A good, clean condom that is not in somebody's pocket for the last ten years before he takes it out, doesn't have a tear on it... The second way not to get HIV is not to use needles and clearly not to use needles that are shared with somebody else." (The Human Condition, PBS)

In the Women's Health Center, Dr. Louisa Delgado is treating a 50-year old patient, Rita, who cannot locate her diaphragm after engaging in intercourse with her much younger boyfriend, Vander. After the doctor removes the diaphragm, she informs Rita that she might be starting her menopause. Dr. Delgado remarks, "You have night sweats, headaches, dry skin, wacky periods, together with a lack of lubrication... Yeah, you're coasting into menopause, Rita." Rita is unhappy with the diagnosis, which she fears may jeopardize her budding career as a comedienne as well as her relationship with her boyfriend, who believes she is only 35 years old. The doctor reassures her, "It's a transition, Rita, it's not a disease. We'll do some tests on your hormone levels, and see what we need to replace." "How about everything," Rita responds jokingly. In a subsequent scene, Dr. Delgado is shown prescribing hormone replacement therapy and explaining its benefits to Rita. (Strong Medicine, Lifetime)

Finally, an additional 5% of all cases that clearly met the criteria for talk about sex could not be classified into one of the above groups, and were categorized as "other."

SEXUAL BEHAVIORS

It was established earlier in our findings that sexual behaviors occur in roughly one of every three shows (32%) throughout the composite week sample. As with talk, there is a range of different types of sexual behaviors identified by the study. Table 8 reports the frequency with which each of the most common categories of behavior occur at the scene level. As we present the findings for each of the categories, we also offer examples that illustrate the various types of sexual behavior observed in the study.

Table 8: Distribution of Types of Sexual Behavior: Composite Week

SEXUAL BEHAVIOR		
Types of Sexual Behavior	N	Percent of Cases of Sexual Behavior
Physical Flirting	167	15%
Passionate Kiss	613	54%
Intimate Touch	149	13%
Sexual Intercourse Implied	165	15%
Sexual Intercourse Depicted	35	3%
Other	5	0%
TOTAL	1134	100%

PHYSICAL FLIRTING

Behaviors were categorized on a four-point scale, with the first level comprised of physical flirting. This category is coded when a character uses his/her own body in a way that is meant to arouse or promote sexual interest in another. This type of action accounts for 15% of all the sexual behavior observed in the study.

J.D., an inexperienced young doctor at the hospital, is checking on a rich and beautiful patient, Miss Sullivan, who serves on the hospital board. Miss Sullivan emerges from the bathroom fully dressed, and the doctor asks why she isn't in her robe. She makes fun of him and comments sarcastically that she is going to a party. "I assume my tests are normal or else you wouldn't be chatting me up," she says condescendingly. Fed up, J.D. becomes forceful with the woman. "I'm the doctor here, so put your gown back on, get back in bed, and shut the hell up!" Trying to appear perturbed, she remarks, "No one talks to me that way!" Glaring intensely at her, he barks, "Well get used to it, Missy!" Aroused by J.D.'s forceful manner, the woman stares at him longingly and without a word begins to unbutton her blouse revealing her black lace bra. Responding nervously, J.D. stutters, "I didn't mean to be such a hard ass just now. You can totally wait till I'm gone to put your gown back on." Taking control of the situation, she shuts the door to the room, smiles, and orders him to take off his pants. Ceding control back to her, all he can say is "Yes ma'am," as he drops his pants on the floor and the scene comes to a close. (Scrubs, NBC)

Finch is up on a ladder pretending to dust on top of a filing cabinet next to the desk of Amy, an attractive new secretary in the office. His true purpose, which is apparent from his neck-twisting, is to get a glimpse of Amy's cleavage. Amy is sharp and on to his antics even without glancing his way. While staring at her computer screen and still typing efficiently, Amy suddenly blurts out, "Finch, if you're trying to check out my breasts, there's a much better view from down here." Embarrassed, he replies, "Excuse me?" She continues, "You've been trying to look at them all day. Let's get this over with." Intrigued, Finch steps down from the ladder, stands beside her desk, and in a sexy voice offers, "You like games, baby? Cause I'm game-y, Amy. But you're messing with the master..." Before he can finish the sentence, she turns from her computer and lifts up her shirt exposing her breasts. He is so stunned that he runs away whimpering. (Just Shoot Me, NBC)

PASSIONATE KISSING

The majority of sexual behavior (54%) portrayed on television consists of passionate kissing. This type of act was coded only in cases where the kiss conveyed a sense of sexual intimacy between two partners. Kissing is one of two behaviors that represent the second step or level in the four-point scale of sexual behavior.

Baldwin, a police officer, and Valerie, a district attorney, have recently begun a romantic relationship. Valerie shows up at his apartment and surprises Baldwin as he is coming out of the shower. He answers the door dressed only in a towel wrapped around his waist. As she comes inside, Valerie immediately launches into a long story about the movie "Grease." At the end of the movie, she explains, the very uptight and conservative

female character finally lets her hair down and comes alive. Then she draws a parallel with herself. "It dawned on me that I have been really wrapped up with work too much, and I haven't let my hair down with you," she says as she unbuttons her blouse and tosses it on the floor. "And you were right yesterday when you said that we could use a little spontaneity," she continues as she unsnaps her skirt and throws it aside. Standing now directly in front of Baldwin dressed only in her bra and panties, Valerie asks in a provocative tone, "Do you want to get spontaneous with me, Baldwin?" She pulls off the towel wrapped around his waist, and they embrace as they begin an extended series of passionate kisses. (NYPD Blue, ABC)

This scene opens with Miguel and Charity, two teenagers, kissing intensely over and over again while seated on a couch. Her hands cup his face and caress his neck as they continue to kiss and fondle one another. While this occurs, Charity's thoughts are shared with the audience in a voice-over narrative. "Just kissing Miguel is such a turn-on," she says as she laments how long she has remained a virgin. "But all that will change when Miguel makes love to me -- the new and uninhibited Charity!" They finally pause for a moment, and Miguel offers, "Charity, your kisses, they're like, way more intense than usual." She answers, "Well, it's just that, I feel so free, and uninhibited now. . . . It's like, I can finally show you how much I really love you." Miguel reciprocates, "I love you too, Charity," and they resume their kissing as they start to lie down on the couch. (Passions, NBC)

INTIMATE TOUCHING

Also at the second level on the four-point scale of sexual behavior is intimate touching of another's body in a way that is meant to be sexually arousing. Intimate touching accounted for 13% of all observed cases of sexual behavior.

A giant party is underway as part of this reality show in which eligible singles try to seduce individuals of the opposite sex who are in committed relationships. In this scene the focus turns to Edmundo as two young women, Hilary and Amanda, alternately vie for his attention employing extraordinarily brazen tactics. In a collage of visual cuts that documents their interaction, Hilary is shown licking Edmundo's face, caressing his neck, and kissing him while he holds her tightly to his body and strokes her bare back, covered by only the tiny string supporting her skimpy halter top. Moments later, Edmundo turns from Hilary on his left to Amanda on his right and begins a provocative exchange with the second woman. He buries his face in the nape of Amanda's neck, kissing her repeatedly. Amanda then grabs Edmundo's nipple from outside of his shirt and pinches it several times to excite him. Next she reaches inside of his shirt and massages his breast and nipple while he grins broadly at the pleasure he is receiving. In a voice-over narrative, Edmundo remarks, "I want the full experience. I don't just want to narrow it down to one or two girls." (Temptation Island II, Fox)

In the midst of her televised concert, singer Janet Jackson announces, "It's getting kind of lonely up here. I think I need some company." After searching the crowd, she selects a young male adult from the audience who is led to the stage by a pair of the singer's bodyguards. Once there, the bodyguards strap the man into a restraining device that leaves him spread-eagle and facing the crowd, unable to move. The music to the next song then begins and Janet sings a sexy ballad entitled "Would You Mind," with all of her attention focused on this one lucky fellow. She sings, "I just wanna kiss you, suck you, taste you, ride you, feel you deep inside me," while stroking the man's thighs from his knees to his waist. Her touching quickly escalates as she rubs her right hand directly on the young man's crotch, with her fingernails glinting in the light of the close-up camera view. Facing the man with her back to the crowd, she straddles him and rubs her pelvis directly against his, then rotates around to face the crowd, crouches down, and rubs the back of her head and hair against the man's genitals. Finally, the restraining device is mechanically lowered to a horizontal position, and Janet climbs on top of the man and simulates sexual intercourse with the man while stroking his chest and face. (Janet Jackson: In Concert from Hawaii, HBO)

SEXUAL INTERCOURSE STRONGLY IMPLIED

The third level on the behavior scale involves sexual intercourse that is not shown directly as it is occurring, but rather is strongly implied. In order for a portrayal to be considered an instance of intercourse strongly implied, a scene must depict a couple's actions immediately before or after an act of intercourse that is clearly inferred by narrative device. For example, a couple might be shown passionately kissing as they undress one another in a darkened bedroom, followed by a fade-to-black that then leads to a scene with the two awakening in each other's arms the next morning.

Scenes in which sexual intercourse is strongly implied represent the most common approach for television stories to convey that love-making has occurred. This approach was observed in 165 scenes throughout the composite week of programming across 10 channels, accounting for 15% of all sexual behavior identified by the study.

Eric and Donna are two teenagers who have recently broken up. Donna is upset because her mom has left her dad and abandoned the family. Eric comes to cheer up Donna, entering the kitchen with a casserole he has brought as a gift. "Look, I'm really sorry about your mom," he says. Eric then starts to reveal his true feelings as Donna begins to eat the casserole while they talk. "Donna look, I know we broke up but I still care about you." As soon as the words are out of his mouth, Donna throws down the casserole, grabs him forcefully, and plants a passionate kiss on his lips. After a brief pause, they kiss long and hard again, this time with Donna unbuttoning Eric's shirt in the process. As they break their second kiss, Eric sweeps all of the dishes on the kitchen table to the floor, motioning for them to have sex on the tabletop. Donna commands simply, "Eric, in the bedroom." "Oh yeah, I knew that," he says as they rush out of the kitchen. Next they are shown lying tranquilly in bed after having had sex. After a brief conversation, Donna begins kissing Eric on the neck. Eric inquires incredulously, "Again?" "Yes please," she responds as she pulls him on top of her in the bed. (That '70s Show, Fox)

Faith Wardwell and her bosses at an ad agency are auditioning actors for a new advertisement. One actor in particular, Dan Murphy, catches Faith's eye and she stares at him, forgets her lines in the script, and tells him she is a big fan of his past work. Even her boss notices this flirtation, commenting that Faith had "eye sex" with Dan. Later, Faith happily volunteers to contact Dan at his apartment to tell him he got the job. As she stands in front of him at his apartment, Faith is clearly nervous until she finally asks Dan, "How bad would it be if I kissed you right now?" As Dan replies, "On a scale of 1 to 10...I have no idea," Faith moves in closer and the two kiss passionately. In the next scene, Faith is shown sitting on the edge of a couch bed frantically trying to button her blouse while Dan lounges behind her in his boxer shorts. Riddled with guilt, Faith exclaims, "I am getting married in nine days and I just had sex on a couch!" Dan replies humorously, "It was pulled out." Exasperated, Faith replies, "It still started as a couch. I am getting married you know, and I don't even know you." With her blouse buttoned incorrectly, Faith gathers her belongings, heads for the door, and tells Dan somberly, "This never happened." (Leap of Faith, NBC)

Alvin Masterson runs a child-advocacy legal clinic, which is presently facing severe financial strain. Desperate for support, Alvin agrees to participate in an "Eligible Bachelor Auction" to raise some money for his firm. Alvin is an older, fairly average-looking gentleman, and clearly among the least attractive males to be auctioned off. A middle-aged woman who has clearly had a bit too much to drink bids \$1,000 for a date with him. Later, while sharing drinks at a bar, the two of them discuss possible strategies to raise money for his firm. As they talk, the woman starts to caress Alvin's hand with her red fingernails and suggests, "Why don't we discuss this at your place?" The next scene opens the following morning with the two of them waking up in bed together in Alvin's apartment. Alvin and the woman lie awkwardly next to each other, staring into space. Alvin breaks the ice by saying, "I...I got to get going...to the clinic...to work," and scrambles into his clothes. The woman rolls out of bed wearing only her pearls and black lingerie and gathers up her clothes. She replies, "I'll send you the check" as the scene comes to a close. (The Guardian, CBS)

SEXUAL INTERCOURSE DEPICTED

Finally, the highest level of sexual behavior on the four-point scale is sexual intercourse depicted. Scenes are classified as intercourse depicted if any portion of the body of those engaged in sexual intercourse is shown while the act is occurring. Such depictions need not be explicit in terms of showing any nudity, as explicitness is measured independently from the type of behavior portrayed. Scenes involving sexual intercourse depicted account for 3% of all sexual behavior identified by the study.

During a long Transpacific air flight, a 30ish man and a younger adult woman seated next to one another become acquainted and begin to flirt with one another. Their banter escalates in short, cryptic scenes interspersed between cut-aways to other elements of the plot. In the previous scene, the two seem to sense a chemistry but say nothing suggestive. Then a scene opens with the two of them together in an airplane bathroom, tightly embraced and kissing frantically, but visible only from the shoulders up. There are furtive movements in the cramped quarters and then the man grunts deeply. The couple break their embrace and pull back slightly from each other within the limited confines. Then the man pulls his pants up, making it clear that the two have just been engaging in intercourse. Out of breath, she asks, "What's your name?" to which he replies, "Martin." She then offers, "I'm Mandy. Hey, maybe we can get together in L.A. or something." He shrugs her off with, "I'm gonna' be pretty busy," and leaves her behind in the bathroom without a glance back. (24, Fox)

Amy is the mother of a 5-year-old named Lauren. The child has prepared breakfast in bed for Amy and is now delivering it to her bedside, awakening her sleepy mother in the process. "Mom, wake up," Lauren says, "I've got a surprise for you." When her mother opens her eyes and sees that breakfast consists of sourdough toast covered in sticky chocolate syrup, she suggests, "Hey, honey, Cousin Kyle hasn't had your special breakfast." Lauren asks, "You think I should wake him up?" Her mother replies, "Definitely," and Lauren scurries down the hall to the guest room. She opens the door without knocking and is confronted by sounds of grunting and moaning. A woman is bouncing rhythmically on top of Kyle as the couple are having vigorous sex. The little girl screams at the top of her lungs as the scene abruptly ends. (Judging Amy, CBS)

Sarah Deever (Charlize Theron) enters her apartment to find it filled with flowers and calendars of the month of November. Her current lover, Nelson Moss (Keanu Reeves), walks in and says gently, "Every month is November, Sarah. And I love you every day. This is our month and it never has to end." A teary-eyed Sarah struggles with words, but cannot refuse Nelson's sentimental gesture. The couple begins to kiss intensely, and then a view of the outside city skyline is presented to convey that a short period of time has elapsed. The next shot inside of the apartment shows Sarah and Nelson on her bed making love, with Nelson on top of Sarah as they move together rhythmically. ("Sweet November," HBO)

INSTIGATOR OF SEXUAL BEHAVIOR

The study assessed the gender of the instigator of any sexual behavior shown within each scene. Table 9 reports the findings on this variable. The data indicate that females (55%) are more likely than males (30%) to instigate cases of physical flirting, with the remainder of cases considered to be mutual in nature (14%). In contrast, when more advanced behaviors are involved (e.g., kissing, intimate touch, intercourse), it was most common for them to be instigated mutually by both participants (69% for kissing/touch; 65% for sexual intercourse). Males were slightly more likely to instigate kissing, intimate touching, and sexual intercourse than were females, albeit by a very small margin. In sum, television's overall pattern of portrayals seems to present relative balance in the gender of the instigator of all sexual behaviors except for physical flirting, which is skewed more heavily toward females as instigators.

Table 9: Instigator of Sexual Behavior: Composite Week

INSTIGATOR OF SEXUAL BEHAVIOR								
	2000				2002			
Type Of Behavior	Total N of Scenes	Male	Female	Mutual	Total N of Scenes	Male	Female	Mutual
Flirting	72	31%	50%	19%	124	30%	55%	14%
Kissing/Touch	331	30% _a	25% _a	45% _a	481	19% _{b*}	11% _{b**}	69% _{b**}
Sexual Intercourse Implied/Depicted	101	34% _a	28% _a	39% _a	127	20% _{b**}	15% _{b**}	65% _{b**}
TOTAL	504‡	155	148	201	732‡‡	156	143	433

‡ 104 Scenes excluded from analyses because instigator was coded as "can't tell"

‡‡ 138 Scenes excluded from analyses because instigator was coded as "can't tell"

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

SAFER SEX MESSAGES

One of the most important contextual factors likely to shape the socializing effects of sexual portrayals is the extent to which risk and responsibility concerns associated with human sexual activity are portrayed. In this study, we measured the presence of three types of themes involving the risks or responsibilities of sexual behavior: (1) *sexual patience*: waiting until a relationship matures and both people are equally ready to engage in sex; (2) *sexual precaution*: pursuing efforts to prevent AIDS, STDs, and/or unwanted pregnancy when sexually active; and (3) *depiction of risks and/or negative consequences* of irresponsible sexual behavior. Sexual encounters that are presented without any of these contextual elements certainly convey a much different message to the audience, and in particular to young viewers, than portrayals that include such elements.

In analyzing programs for this study, each scene involving any sexual content was evaluated for any mention or depiction of these themes. Table 10 indicates that the treatment of such issues within individual scenes is quite limited overall. Only 6% of all scenes that include sexual content incorporate any message about the risks or responsibilities of sexual activity. Another way of framing this finding is to observe that only about one in every 17 times that the topic of sex arises on television is there any mention of a sexual risk or responsibility concern, regardless of the degree of emphasis involved. From this perspective, it is clear that the overall pattern of television programming offers little to raise people's awareness of these sexual health concerns.

Table 10: Distribution of Risk/Responsibility Topics Included in Scenes

Types of Risk/ Responsibility	N Of Scenes	Percentage of Sexual Scenes that Contain R/R	N Of Scenes	Percentage of Sexual Scenes that Contain R/R	N Of Scenes	Percentage of Sexual Scenes that Contain R/R
	1998		2000		2002	
Sexual Precaution	35	2% _a	68	2% _a	90	3% _{b*}
Depiction of Risks/ Negative Consequences	45	2%	50	2%	75	2%
Sexual Patience	13	1%	23	1%	25	1%
N Of Scenes With Any R/R	78‡	4% _a	131‡‡	5%	170‡‡‡	6% _{b**}
Total N of Scenes With Sexual Content	1930	-	2830	-	2992	-

‡ 15 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 78 independent scenes were found to include any risk/responsibility.

‡‡ 10 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 131 independent scenes were found to include any risk/responsibility.

‡‡‡ 20 cases contained two aspects of risk/responsibility within a single scene. Thus, a total of only 170 independent scenes were found to include any risk/responsibility.

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

SEXUAL PRECAUTION

Of the three key elements of risk and responsibility, sexual precaution was the topic appearing most frequently, though it was observed in only 90 scenes across the composite week, representing a total of 3% of all scenes with sexual content. Nearly half of the scenes involving precaution topics (N=40) either mentioned or depicted the use of a condom.

It is prom night and two teenagers, Murray and his girlfriend Dionne, are planning to have sex for the first time following the event. Murray goes alone to the front desk of a lavish hotel to get a room. After he hands the clerk his money, Murray asks in a hushed voice, "Is there a place around here where I can buy some..." After Murray pauses, the clerk responds loudly, "Protection?" Embarrassed, Murray looks around to see if anyone nearby has heard the conversation. The desk clerk replies, "Ain't nothing to be ashamed of. These days you gotta be safe. I got a stash back here. Just a sec." While Murray waits for the clerk to return with

some condoms, the reverend from his church walks up and greets Murray, asking if he is staying at the hotel. Murray tries to mask the situation, responding, "No, I lost my car keys and I'm just checking the desk." Just as he finishes, the clerk returns and announces loudly, "Found `em." Reverend Mayo exclaims, "Ah, your prayers are answered," as the clerk inquires of Murray, "Do you want plain, fiesta-colored, or ribbed for her pleasure?" (Clueless, KTLA/syndicated)

This program opens with two unfamiliar characters parked in a car at an unknown location. A 40-year-old woman named Lisa is in the back seat with Patrick, a 16-year-old. Later in the program it is revealed that the couple met while they were doing community service in a shelter. The two are moaning ecstatically and breathing heavily, when suddenly Lisa says, "Patrick, don't!" The young man holds out a condom, explaining, "I brought one this time." Lisa continues to object weakly, but Patrick interrupts, "You worry too much!" He leans toward her, and they kiss deeply. As Lisa strokes Patrick's chest, he tries to open the condom package, fiddling with the wrapper unsuccessfully. Frustrated, he complains, "Geez, is this thing in a child safety wrapper, or what?" She takes the condom package from him, opens it, and then pauses. "I can't keep doing this," she says. Patrick puts one arm around her shoulder and with his other hand strokes her face, murmuring, "That's what you always say." (Family Law, CBS)

A number of virgins who have "had it with chastity" are featured on this program in order to surprise a potential lover with a sexual proposition. Mattie, the first guest, has remained a virgin until the age of 22 because her grandmother told her she should wait for sex until she is married. But now, she says with her strong accent, "It's time for me, you know, to do my thang." Mattie tells the audience she has chosen Jermaine, a young man she has known for a long time, to be her first sexual partner because of his body, because he's smart, and because she heard he "can keep it goin' all night." After Jermaine is let out of his soundproof booth and walks on-stage, Mattie begins by telling him, "I've been watching you, I've been pickin' you out, you know. You look good." Mattie continues, "I am a virgin, and um, surprise!... I want you to be my first." Jermaine responds in disbelief, and the audience goes wild. Mattie continues by saying, "And just in case you say yes, mama always wanna be ready, cause you know there's a lot of disease and stuff out there. Uh, I just got a little treat for you." Mattie reaches into her jacket pocket, pulls out a condom, and places it under Jermaine's T-shirt. Ricki shouts out, "Mattie, you came prepared!" Mattie responds, "Sister always got to come prepared. You know there's too much out there." Jermaine has not yet responded to her proposal, so she repeats, "Will you be my first?" He agrees, "Yeah, I'll be your first." The audience cheers and applauds loudly. (Ricki Lake, Fox/syndicated)

DEPICTION OF RISKS/NEGATIVE CONSEQUENCES

The depiction of risks and/or negative consequences was found in 75 scenes, or 2% of all scenes with sexual content. Examples in this category presented such serious, life-altering outcomes as unwanted pregnancy and abortion, as well as characters who contract AIDS from unprotected sexual intercourse.

David Zachary, an aspiring rapper known as "Diamond Z," has been taken to the hospital after being beaten up in a brawl in a hip hop club. Following treatment for his injuries, Diamond sits in a hospital room, toying with his wheelchair and joking cheerfully with his girlfriend, Ayesha. Dr. Carter enters the room and Ayesha leaves to get a root beer. "Your rapid HIV test came back," Dr. Carter intones, and then pauses somberly. Realizing that the doctor is about to inform him that he is HIV-positive, Diamond shakes his head in disbelief, objecting, "Aww...no way. I come here with a bum back and you tellin' me I..." Dr. Carter shakes his head and interrupts, "I'm sorry." "I don't do needles, and I ain't no faggot," Diamond says. Carter holds up Diamond's chart and affirms, "You're positive." "How?" Diamond asks. "I don't know, but Ayesha should be tested too," Carter says. "I told you, she's clean," says Diamond. Dr. Carter continues to stress the importance of telling Ayesha about his HIV status, but Diamond still insists that he won't tell her. "Diamond, it is really important that we find out how you contracted the virus," emphasizes Dr. Carter, as Ayesha opens the door. Putting on his fur coat, Diamond says, "This is messed up! We're outta here." He grabs Ayesha by the arm and drags her out of the room as Dr. Carter objects loudly. (ER, NBC)

Two young adults, Theresa and Ethan, have a serious, committed ongoing relationship with one another. Without Ethan's knowledge, she cheats on him by having sex with Julian, a much older man. Now pregnant as a result of the unprotected sex, Theresa tearfully discusses her predicament with her friend, Whitney. After deciding it would be impossible to pretend that Julian's baby really belongs to Ethan, she eventually suggests the prospect of an abortion. Shocked, Whitney says, "Theresa, you're not serious!" Tears running down her face, Theresa replies, "Well, you know it's the one option that we haven't discussed, and it would solve everything. Ethan would never know that I was pregnant with Julian's child. He would never even have to know that we slept together. This whole mess would finally be over." Whitney shakes her head and Theresa continues to cry as the scene ends. (*Passions*, NBC)

SEXUAL PATIENCE

Finally, portrayals that incorporate a theme of sexual patience were found in just 25 scenes, accounting for 1% of all scenes with sexual content throughout the composite week. Examples in this category emphasized the virtues of sexual abstinence, virginity, or simply waiting until one is certain s/he is ready to assume the responsibilities associated with a sexual relationship.

Lily, a 15-year old teenager, and her mother, Claudia, are out shopping for new clothes. Lily comes out of the dressing room in a stylish outfit, and her mom remarks that she looks "hot." Claudia agrees that Lily can get the dress but cautions her daughter that she better wear a sweater over the revealing neckline to keep the boys at bay. Lily tells her mother she has nothing to worry about, adding "Boys don't even notice I exist." Claudia responds, "You're being ridiculous. You're beautiful!" Lily answers, "Yeah, right, that's why I'm 15 and I haven't...you know..." she stops without finishing the sentence. Her mother asks, "Had sex?" Lily confirms, "Yeah." Seemingly unprepared for this turn in the conversation, Claudia spurts out, "Okay, being a virgin is not a bad thing. It's a good thing, a very good thing, it's a great thing. Believe me, I know. You should be proud!" Her daughter asks, "How old were you, mom?" Her mother grimaces and objects, "We're not talking about me!" Lily persists, "How old?!" Claudia scurries out of the dressing room area and calls for help from a clerk, while Lily shouts, "You were 15, weren't you!" (*Grounded for Life*, Fox)

Mackenzie (aka "Mack"), an older teenager, and her mother, Amanda, are talking about Mack's boyfriend, Billy. Mack has just had a discussion with Billy where she told him she wasn't ready to have sex with him yet. Mack tells her mother that everything was perfect before, but now things "don't seem so perfect" anymore. After Mack told Billy, she explains, "He accepted it. He said he wanted to be with me no matter what." But Mack senses problems between them now, and wonders aloud if something is wrong with her because she doesn't feel ready to have sex. Amanda is supportive, and cautions Mack, "You're talking about taking a very big step, and only you can know in your heart what you're ready for. I mean, honey, it's entirely your choice. If there's something, anything, that you're not comfortable doing, don't do it!" (*Young and the Restless*, CBS)

SAFER SEX MESSAGES ACROSS DIFFERENT PROGRAM GENRES

The findings presented immediately above, including the data reported in Table 10, evaluate the presence of risk or responsibility messages as a percentage of all scenes with sexual content on television. Many programs, however, may include risk or responsibility messages later in the program, rather than addressing such topics immediately within the same scene in which talk about sex or sexual behavior occurs. Thus, it makes sense to analyze our findings from an overall program perspective, evaluating the frequency with which shows that include sexual content present a risk or responsibility message anywhere within the same program. In the 2001-02 season, 15% of all programs with sexual content included at least one scene addressing risk or responsibility somewhere within the program (see Table 11).

**Table 11: Presence of Sexual Risk/Responsibility Topics in Different Program Contexts:
Composite Week**

	ALL PROGRAMS WITH ANY SEXUAL CONTENT			ALL PROGRAMS WITH INTERCOURSE RELATED CONTENT		
	1998	2000	2002	1998	2000	2002
Percentage Of Shows With Any Mention of R/R	9% _a	10% _a	15% _{b**}	14% _{b**}	17% _{b*}	26% _a
N of Shows With Any Mention of R/R	45	61	92	28	43	51
Total N of Shows	528	642	595	203	259	200

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Note: Programs with intercourse-related content include shows with scenes in which there is talk about intercourse that has already occurred; or in which intercourse behavior is depicted or strongly implied.

Another important perspective for evaluating the frequency with which risk or responsibility topics receive treatment on television can be gained by focusing exclusively on the programs that present portrayals of more advanced sexual content. Programs that include either talk about sexual intercourse that has already occurred, or that present portrayals with characters engaging in sexual intercourse behavior, are arguably the contexts in which risk or responsibility messages are most relevant and, from an audience effects perspective, likely to be most critical. Programs that include any of these types of portrayals are labeled as “intercourse-related content” on Table 11, which reveals that these shows have a much greater probability of including a risk or responsibility message than the 15% level observed across all programs with any sexual content. More specifically, 26% of programs that feature intercourse-related content include at least one risk or responsibility message within the show.

One of the limitations of these findings is that they do not differentiate between the important elements likely to shape the meaning of a risk or responsibility message for the audience. For example, risk messages within a scene may consist of merely a brief mention from an unimportant observer, or may reflect prominent emphasis in the life of a starring character. Similarly, comments about risk topics may be supportive (e.g., “I never have sex without a condom.”) or derisive (e.g., “Condoms take the fun out of sex.”) toward risk concerns. When this series of content studies was initiated in 1997, the number of risk or responsibility messages on television was too low for any meaningful examination of variability on these issues. Now, with the increasing treatment of sexual risk topics on television we have observed in this report, it is possible to pursue greater depth in our analysis of these risk or responsibility messages.

Table 12 presents three important contextual variables that help to identify patterns in the television industry’s treatment of sexual risk or responsibility concerns. The first of these involves the degree of emphasis that is placed on sexual risk topics in those scenes that address such issues. Here we see that risk or responsibility concerns receive primary emphasis in only one out of every five scenes (20%) in which these topics are addressed, while another 17% of the cases receive substantial emphasis within a scene. Collectively, this means that about one-third of all risk or responsibility scenes (37%) devote substantial or primary attention to such topics as sexual patience, sexual precautions, or the risks of negative consequences from sexual activity. Viewed

conversely, nearly two-thirds of all scenes (63%) that mention risk or responsibility issues devote only minor or inconsequential emphasis to their topic.

All scenes with any sexual risk or responsibility content were also evaluated for their valence toward sexual risk topics. The majority of these scenes (56%) reflected a positive stance, while only a very small proportion (12%) employed a negative posture. Roughly one of every four cases (24%) was judged as neutral (e.g., “A box of condoms costs about \$5.”), and 8% of the cases presented a mixed perspective with both positive and negative elements within the same scene. Thus, it appears that most scenes that address sexual risk or responsibility concerns are likely to convey to the audience that such issues are meaningful or important. Finally, it should be noted that this measure achieved a reliability level of only 69% in the coding process due to the difficulty involved with categorizing these observations, and thus these results should be viewed with some caution.

A third element that examined the context of each risk or responsibility message involved identification of the source of any sexual risk information. Peers proved to be the most common of these sources, accounting for 30% of all cases, followed by actual or potential sexual partners at 19%. Parents (14%), legal authorities such as police officers or judges (14%), and television reporters or program hosts (12%) followed closely behind. Only 7% of these scenes involved a health care provider conveying sexual risk or responsibility information, which is consistent with our finding reported earlier that there is very little talk about sex on television that can be categorized as expert advice or technical information.

Table 12: Contextual Elements in Scenes with Sexual Risk or Responsibility Messages: Composite Week

RISK AND RESPONSIBILITY SCENES	
Degree of Emphasis on R/R	
Inconsequential	35%
Minor	28%
Primary	20%
Substantial	17%
Valence Towards R/R	
Positive	56%
Negative	12%
Neutral	24%
Mixed	8%
Source of R/R Information	
Peer	30%
Partner	19%
Parent	14%
Legal Authority	14%
Reporter/Host	12%
Health Care Provider	7%
Other	4%
TOTAL N of Scenes	170

OVERALL PROGRAM EMPHASIS ON RISKS OR RESPONSIBILITIES

All of the data reported above are based solely upon scene-level measures, albeit with some of the analyses focused on frequencies within programs rather than just frequencies across all scenes. But the study also gathered original data at the level of each program judged as a whole. A measure evaluated whether each program, considered in its entirety, placed strong emphasis on any risk or responsibility concern. For this variable of program-level emphasis on risk or responsibility, coders evaluated whether such concerns were a central theme that ran throughout the program.

This analysis, which is reported in Table 13, indicates that programs with a primary emphasis on risk or responsibility themes were extremely rare overall, representing only 1% of all shows on television that contained sexual content. Considering just the programs that include intercourse-related content (i.e., talk about

Table 13: Programs with Primary Emphasis on Sexual R/R Themes: Composite Week

	ALL PROGRAMS WITH ANY SEXUAL CONTENT			ALL PROGRAMS WITH INTERCOURSE RELATED CONTENT		
	1998	2000	2002	1998	2000	2002
Percentage Of Shows With Primary Emphasis On R/R	1%	2%	1%	2%	4%	2%
N of Shows With Primary Emphasis On R/R	7	16	8	5	11	3
Total N of Shows	528	642	595	203	259	200

Note: Programs with intercourse-related content include shows with scenes in which there is talk about intercourse that has already occurred; or in which intercourse behavior is depicted or strongly implied.

intercourse already occurred; intercourse behavior depicted or strongly implied), the percentage increases very slightly to 2%. In raw numbers, this translates to 3 of the 200 programs with intercourse-related content that placed primary emphasis on a sexual risk or responsibility theme.

The following examples illustrate the type of programming that qualified as placing strong overall emphasis on sexual risk or responsibility concerns:

Denise, a high-school senior, is closing in on her goal of being valedictorian of her graduating class. In this episode, she interviews with an admissions officer from Princeton, her top choice for college. The interview is unexpectedly interrupted when Denise faints, and tests soon reveal that pregnancy is the cause of her sickness. Once back at school, she discusses her pregnancy with a favorite teacher, Miss Davis. Denise is firm that she has decided to keep the baby and to abandon her plans for college. Miss Davis tries to convince her not to give up on her college dreams, despite the difficult situation. But then Mr. Harper, the vice-principal, delivers stern news that complicates matters further. Once her pregnancy begins to "show," Denise must be transferred to a continuation school for pregnant girls. Denise and Miss Davis argue for an exception, noting that Denise is the top student at the school. Mr. Harper refuses, insisting that the policy must be followed as a deterrent for other students. Denise now stands to lose both her college dreams and the distinction of graduating first in her class. The next day, Denise asks for another meeting with Mr. Harper and Miss Davis, and the news she delivers shocks them. "It's not an issue anymore," Denise says. "I took care of it... I just want all of this to be over, which it now is." She has obtained an abortion. Miss Davis tells Denise adamantly that she must meet with a counselor to help her deal with the emotional aftermath of her decision. But Denise is too embarrassed to let anyone else know about her situation, and ends up having a heartfelt conversation with Miss Davis instead. Opening up with the teacher, Denise shares her angst. "It was a boy. I wasn't prepared for him to look real, you know? Two arms, two legs..." She is overcome with emotional angst as the scene draws to a close. (Boston Public, Fox)

This episode of the documentary series is entitled "The Modern Plague." It reviews the history of human immunodeficiency virus (HIV) disease since it was first discovered in 1981. Many different perspectives are offered, ranging from the technical aspects of the challenges it raised for the medical community to the personal impact of the disease on its victims. Although the program makes clear that HIV victims can survive for many years and lead productive lives, it underscores the significant negative consequences of contracting the disease. Risk factors are identified, and practical advice conveyed about how to minimize those risks. In one poignant scene, a public health counselor explains the message she delivers to young people, using novel terminology: "This is how we have sex - protectedly. We either don't have sex, which is wonderful, or if we're ever going to think about it, we do it protectedly. We do it with protection." As she talks, a billboard ad is shown with the slogan, "You can get a new man, but you can't get a new life. Use a condom every time." (The Human Condition, PBS)

In sum, programs that place significant emphasis on sexual risk or responsibility issues are highly infrequent, regardless of the level of sexual content a program contains. The number of shows that placed overall emphasis on a risk or responsibility theme (N=8) was too small to meaningfully consider the question of which program genres devote more attention to these concerns than others. That issue can be addressed, however, by again examining the data that identifies risk or responsibility portrayals at the individual scene level, which we will pursue in a subsequent section focused on differences in sexual content across genres.

CHANGE OVER TIME SINCE THE 1997/98 TELEVISION SEASON

Our findings for the 2001-02 television season make clear that messages conveying risk or responsibility concerns are relatively infrequent amidst the large number of scenes that include either sexual talk or behavior. That pattern has inched upward over time since 1997-98, when 4% of all scenes containing sexual content provided any risk or responsibility messages, to 6% in 2001-02. Although only a modest increase in practical terms, this change is statistically significant. Note that these figures include even the briefest mention or depiction of a sexual risk or responsibility topic.

As we noted above, scenes are located within programs, and viewing our findings from a program-level perspective offers a somewhat more meaningful picture of the frequency with which sexual risk or responsibility topics are addressed within the stories presented on television. Substantial increases have occurred over time in the percentage of shows with sexual content that include at least one scene addressing risk or responsibility issues somewhere within the program. While just 9% of programs with sexual content presented such messages in 1997-98, that figure has increased significantly to 15% in 2001-02. In other words, the television industry now incorporates sexual risk or responsibility concerns in more than one of every seven programs with sexual material, up from slightly less than one in ten just four years ago.

Looking more closely at programs with intercourse related content, where sexual risk or responsibility concerns are arguably most salient, we have observed even larger increases in our findings. In the 2001-02 television season, the percentage of programs in this category that include some treatment of sexual risk or responsibility has nearly doubled from the levels observed just four years ago. More specifically, 26% of programs with intercourse-related content incorporated a risk topic somewhere within the show, up significantly from 14% in 1997-98 and 17% in 1999-2000. Clearly the trend is moving toward much greater attention to these topics within programs where risk and responsibility issues are most relevant.

Yet while treatment of sexual risk or responsibility is increasing as an element within television shows with sexual content, such topics rarely receive primary emphasis within a program, and that pattern has held remarkably steady over time. Programs that include a primary emphasis on sexual risk or responsibility themes remained at virtually identical levels in 2001-02 as compared to 1997-98. For example, just 1% of all programs with sexual content emphasized a risk or responsibility theme in 1997-98, the same level as in 2001-02. Similarly, that figure held steady at 2% in both 1997-98 and 2001-02 for programs with intercourse-related content, after inching slightly upward to 4% in 1999-2000.

In sum, the overall pattern of data from this study provides clear indication that sexual risk or responsibility messages are increasingly finding their way onto the television screen, particularly in programming that includes more advanced sexual content. Viewers are significantly more likely to encounter such messages today than they were just a few years ago. It still remains the case, however, that while sex on television is commonplace, attention to sexual risk and responsibility concerns is a far less common occurrence.

SCENES WITH SEXUAL INTERCOURSE

Televised portrayals of intercourse play a role in socializing young viewers to the patterns of behavior that are normative in our culture. Questions such as the age at which one should have intercourse, or the strength of the relationship that typically exists between intercourse partners are important concerns for many young people. Previous studies make clear that portrayals on television can be an important source of information about the patterns of acceptable behavior. In this section of the report, we examine some of the contextual features associated with intercourse portrayals. Recall that 14% of all programs in the composite week sample include such portrayals, and that 18% of all sexual behavior on television involves scenes of intercourse either depicted or strongly implied.

Table 14 presents several of the different contextual factors that help to shape the meaning of these portrayals for the audience. First of all, the age of characters involved in intercourse was examined. Across all the intercourse scenes identified by the study (N=200), we see that most characters involved (83%) are adults aged 25 or older. Only a small proportion of those engaged in intercourse (14%) are young adults (aged 18-24) and even fewer are teenagers (3%).

The majority of all scenes with intercourse (61%) involve characters who have an established relationship with one another, a category that includes but is not limited to marriage. Roughly one of every five scenes of intercourse (19%) portray characters having sex who know one another but have not yet established a romantic relationship, and another 7% of scenes present characters having sex when they have just met. Very few scenes of intercourse include any use of drugs (1%), although the use of alcohol was somewhat more common, appearing in 11% of scenes.

CHANGE OVER TIME SINCE THE 1997/98 TELEVISION SEASON

Some notable shifts have occurred over the past two years in the context of the portrayals of sexual intercourse on television. We know from the findings stated previously that the frequency with which sexual intercourse occurs on television has increased significantly over recent years. While that increase has been ongoing, however, there has been a significant reduction in the instances of sexual intercourse involving teenagers and young adults over the past two years. The percentage of characters involved in intercourse portrayals who are teenagers dipped from 9% in 1999/2000 to 3% in 2001/02, while at the same time the percentage of young adults dropped from 23% to 14%. Given that the 2001/02 levels for teenagers match exactly that which was found in the 1997/98 sample at 3%, it may simply be the case that a temporary surge of teen-oriented programming with sexual overtones accounted for the increase in 1999/2000. Clearly, our current findings reflect fewer examples of sexual intercourse involving characters who, by virtue of their relative youth, would be salient role models for younger viewers, as compared to two years ago.

A second area in which important changes have been observed is that of the nature of the relationship between partners shown engaging in sexual intercourse. The percentage of characters having sex who have an established relationship increased from 50% in 1999/2000 to 61% in 2001/02, while conversely the proportion of characters who have sex when they have just met has declined from 16% in 1999/2000 to 7% in 2001/02. Both of these changes are statistically significant.

Table 14: Contextual Elements in Scenes with Sexual Intercourse

APPARENT AGE OF CHARACTERS INVOLVED						
	1998		2000		2002	
	N	Percent Of Characters	N	Percent Of Characters	N	Percent Of Characters
Child (<12)	1	1%	0	0%	0	0%
Teen (13-17)	6	3% _{b**}	27	9% _a	12	3% _{b**}
Young Adult (18-24)	40	23% _a	68	23% _a	54	14% _{b**}
Adult (25+)	129	73% _a	199	68% _a	334	83% _{b**}
Total N of Characters	176	100%	294	100%	400	100%
PARTICIPANTS' RELATIONSHIP WITH ONE ANOTHER						
	N	Percent Of Scenes	N	Percent Of Scenes	N	Percent Of Scenes
Have An Established Relationship	47	53%	74	50% _a	123	61% _{b*}
Have Met Before But No Established Relationship	25	28%	37	25%	37	19%
Have Just Met	9	10%	23	16% _a	15	7% _{b*}
Can't Tell	7	8%	13	9%	25	13%
DRUGS						
	N	Percent Of Scenes	N	Percent Of Scenes	N	Percent Of Scenes
Use Of Drugs In Scene	2	2%	2	1%	3	1%
ALCOHOL						
	N	Percent Of Scenes	N	Percent Of Scenes	N	Percent Of Scenes
Use Of Alcohol In Scene	13	15%	15	10%	22	11%
TOTAL N OF SCENES	88	100%	147	100%	200	100%

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

COMPARING PATTERNS OF SEXUAL CONTENT ACROSS PROGRAM GENRES

In the previous sections, we have analyzed the patterns of sexual messages found across all shows included in our sample of television programming. In this section, we examine individual program types, or genres, more closely. Our goal is to look for differences that exist in the patterns of sexual content presented within the following distinct program categories: comedies, dramas, movies, news magazines, soap operas, talk shows, and reality programs (e.g., game shows, documentaries, public affairs, police reality).

Table 15 reports the frequency with which these different genres present sexual material. The most compelling finding here is that with only a single exception, more than half of all shows in each program genre included some form of sexual content. Only the category of reality programs falls below this threshold, underscoring the frequency with which sexual messages are found throughout the television landscape. Across every other program genre, more than half of all shows contain some sexual content. Program types with the greatest likelihood of presenting sexual material include soap operas (96%), movies (87%), comedies (73%), and dramas (71%).

Situation comedies stand out for contributing the greatest number of scenes with sexual content, at an average of 7.8 per hour. Soap operas and movies both have a higher percentage of programs that contain some sexual content than do comedy series, but neither of these two categories can match the number of scenes per hour with either talk about sex or sexual behavior that are contained in episodes of comedy series.

It was established earlier in the report that 15% of all shows with any sexual content included some mention or depiction of a risk or responsibility topic within the program. Table 16 reports the frequency with which different genres of programs devoted any attention to sexual risk and responsibility concerns. This table makes clear that only limited variance exists across different program genres in the frequency with which they address such topics. In the 2001/02 season, talk shows (28%) and reality programs (21%) had the highest rates for including sexual risk topics within their programming. These were followed closely by dramas and movies (both 18%), and soap operas (17%). Comedy series (8%) and news magazines (6%) were the least likely to include any treatment of risk or responsibility when presenting sexual content.

ANY SEXUAL CONTENT									
	COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL	
	73%	71%	87%	53%	96%	65%	28%	64%	
Of Programs With Any Sex:	Average Number of Scenes Per Hour Containing Sex	7.8	4.6	3.7	2.3	5.1	4.0	4.5	4.4
	N of Shows	166	100	147	32	48	39	63	595
	N of Hours	83	101	321	41.5	43	38.5	51	679
	N of Scenes	648	467	1182	94	219	153	229	2992
TALK ABOUT SEX									
	71%	69%	80%	52%	92%	65%	27%	61%	
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	7.4	4.1	2.8	2.3	4.0	4.0	3.8	
	Average Level of Talk in Scenes	2.3	2.5	2.4	2.2	2.7	2.8	2.6	2.4
	N of Shows	162	97	134	32	46	39	61	571
	N of Hours	81	98	293.5	41.5	41	38.5	49	642.5
	596	404	827	94	162	153	217	2453	
SEXUAL BEHAVIOR									
	32%	35%	74%	7%	70%	0%	5%	32%	
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	3.6	2.1	1.9	+	2.6	0	2.2	2.1
	Average Level of Behavior in Scenes	2.1	2.2	2.1	+	2.1	0	1.6	2.1
	N of Shows	73	50	125	4	35	0	12	299
	N of Hours	36.5	51	275	3.5	33	0	12	411
	132	106	517	4	85	0	26	870	
TOTAL N OF SHOWS	228	141	168	61	50	60	229	937	

Indicates cases are too few to provide stable estimates.
Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.
Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Table 16: Distribution of Risk/Responsibility Portrayals by Genre: Composite Week

	SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
Percentage of Shows With Any Sex That Contain R/R	8%	18%	18%	6%	17%	28%	21%	15%
N of Shows with Any R/R	13	18	27	2	8	11	13	92
N of Shows with Sex	166	100	147	32	48	39	63	595
Total N of Shows	228	141	168	61	50	60	229	937

SEXUAL MESSAGES IN PRIME-TIME NETWORK PROGRAMMING

Separate analyses were performed on the three week over-sample of prime-time broadcast network programs. These analyses indicate that network prime-time shows present sexual content with somewhat greater frequency than the levels found across the television landscape overall (see Table 17). For example, 71% of prime-time network programs include some sexual material, and those shows with sexual content contain an average of 6.1 scenes per hour that involve sexual messages of some type, either talk or behavior. In contrast, the industry-wide averages are 64% of programs that include sexual content, with an average of 4.4 scenes per hour that involve sexual material (see Table 5 for comparisons).

In the realm of talk about sex, the same general pattern emerged with greater frequencies being found on the prime-time networks than for the television industry overall. A total of 69% of network prime-time programs included talk about sex, as compared to 61% across all shows in the composite week sample; and the prime-time programs averaged 5.8 scenes per hour in those shows that included talk about sex, as compared to 3.8 scenes per hour in the composite week overall.

The portrayal of sexual behavior in prime-time network programs matches very closely to the levels observed across television overall. The proportion of prime-time network programs that contain some sexual behavior is 33%, compared to 32% in the overall sample of programs. Similarly, the average number of scenes with sexual behavior per hour for the networks (2.3) is just marginally higher than the average for the composite week sample as a whole (2.1), while the average level of sexual behavior in the prime-time portrayals is almost identical (2.0 on a 4-point scale, as compared to 2.1 overall).

A more detailed breakdown of the sexual behaviors portrayed in network prime-time programming is presented in Table 18. This table indicates further similarities with industry averages (see Table 6 for

Table 17: Summary of Sexual Content: Broadcast Network Prime-time

ANY SEXUAL CONTENT				
		1998	2000	2002
Of Programs With Any Sex:	Percentage of Programs With Any Sexual Content	67% _a	75% _{b*}	71%
	Average Number of Scenes Per Hour Containing Sex	5.3	5.8	6.1
	N of Shows	184	199	183
	N of Hours	152.5	178.5	163.5
	N of Scenes	810	1031	1005
TALK ABOUT SEX				
Of Programs With Any Talk About Sex:	Percentage of Programs With Any Talk About Sex	65% _a	73% _{b*}	69%
	Average Number of Scenes Per Hour Containing Talk	5.2	5.5	5.8
	Average Level of Talk in Scenes	2.9	3.0	2.9
	N of Shows	178	194	177
	N of Hours	147	170.5	155.5
	N of Scenes With Talk About Sex	763	931	903
SEXUAL BEHAVIOR				
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	24% _a	29%	33% _{b*}
	Average Number of Scenes Per Hour Containing Behavior	1.8 _a	2.1	2.3 _{b*}
	Average Level of Behavior in Scenes	2.0	2.1	2.0
	N of Shows	67	77	85
	N of Hours	64.5	82	76.5
	N of Scenes With Sexual Behavior	113	174	179
TOTAL N OF SHOWS		274	265	258

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of such overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

Table 18: Summary of Sexual Behavior: Broadcast Network Prime-time

SEXUAL BEHAVIOR OVERALL			
	1998	2000	2002
Percentage of Programs With Any Sexual Behavior	24% _a	29%	33% _{b*}
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	1.8 _a	2.1
	Average Level of Behavior in Scenes	2.0	2.1
	Average Level of Explicitness in Program	1.1	0.8
	N of Shows	67	77
	N of Hours	64.5	82
	N of Scenes With Sexual Behavior	113	174
PROGRAMS WITH PRECURSORY BEHAVIOR ONLY			
Percentage of Programs With Precursory Behaviors Only	16%	21%	20%
Of Programs With Precursory Behaviors Only:	Average Number of Scenes Per Hour Containing Precursory Behavior	1.7	1.9
	Average Level of Behavior in Scenes	1.6 _{b**}	1.8 _a
	Average Level of Explicitness in Program	0.7	0.4
	N of Shows	43	55
	N of Hours	36	57
	N of Scenes With Precursory	61	107
PROGRAMS WITH SEXUAL INTERCOURSE			
Percentage of Programs With Intercourse Behaviors	9%	8%	12%
Of Programs With Intercourse Behaviors:	Average Number of Scenes Per Hour Containing Intercourse Behavior	1.1	1.2
	Average Level of Behavior in Scenes	2.6	2.4
	Average Level of Explicitness in Program	1.9	1.8
	N of Shows	24	22
	N of Hours	28.5	25
	N of Scenes With Intercourse	31	31
	N of All Sexual Behavior Scenes	52	67
TOTAL N OF SHOWS		274	265
		265	258

Findings with different subscripts that have one asterisk attached [e.g., a/b*] are significantly different at $p < .05$.

Findings with different subscripts that have two asterisks attached [e.g., a/b**] are significantly different at $p < .01$.

comparisons). For example, 20% of prime-time programs contain scenes with precursory sexual behavior only, as compared to 18% of programs on television overall; while 12% of prime-time programs include a portrayal of sexual intercourse, as compared to 14% overall. Across all categories of behavior, the level of explicitness associated with sexual portrayals is slightly lower on the network prime-time programs as compared to the industry-wide averages in the composite week sample.

An analysis of sexual content across different program genres in prime-time is presented in Table 19. This table indicates that movies (94%), comedies (89%), and dramas (73%) are the genres most likely to include sexual content in prime-time. Comedy series (87%) are the most likely to include talk about sex, while movies (56%) have the highest frequency of including sexual behavior across all genres. Comedy series also present the greatest number of scenes per hour of any sexual content (9.5), of talk about sex (8.9), and of sexual behavior (3.4).

In terms of the treatment of risk and responsibility concerns, prime-time network shows include such topics in 13% of all its programs that contain any sexual messages (see Table 20). This figure is slightly below the 15% rate at which programming industry-wide engages such issues (see Table 16 for comparison). Within distinct program genres, drama series (22%) stand out markedly as the most likely to include treatment of sexual risk or responsibility concerns in prime-time. In sum, the data indicate that viewers have nearly the same chance of encountering a risk and responsibility topic when they see sexual material in network prime-time shows as compared to programming presented elsewhere on television. Translated into practical terms, an average viewer would be likely to see one program that includes any mention of sexual risk or responsibility issues for every eight programs that presented sexual content.

CHANGE OVER TIME SINCE THE 1997/98 TELEVISION SEASON

Relatively few significant changes emerged in the sexual content of network prime-time programs over the 2001/02 season. On several of our key indices, such as the percentage of programs with any sexual content and the percentage of programs with talk about sex, the levels observed in 2001/02 fell right in the middle of the range established by the findings from the previous two studies in 1997/98 and 1999/2000 (see Table 17).

The one noteworthy area in which a significant increase occurred involved the portrayal of sexual behaviors. Roughly one of every three network prime-time shows (33%) in 2001/02 included characters engaged in sexual behavior, up from one in four (24%) in 1997/98. The average number of scenes per hour in which sexual behavior occurs also increased significantly, from 1.8 in 1997/98 to 2.3 in 2001/02.

Table 19: Summary of Sexual Content by Genre: Broadcast Network Prime-time

ANY SEXUAL CONTENT								
	COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALTY	TOTAL
Percentage of Programs With Any Sexual Content	89%	73%	94%	41%	n/a	n/a	20%	71%
Of Programs With Any Sex	Average Number of Scenes Per Hour Containing Sex	9.5	6.1	3.3	4.3	n/a	n/a	6.1
	N of Shows	80	73	15	9	n/a	n/a	183
	N of Hours	40	73	35	9	n/a	n/a	163.5
	N of Scenes	379	448	115	39	n/a	n/a	1005
TALK ABOUT SEX								
Percentage of Programs With Any Talk About Sex	87%	71%	81%	41%	n/a	n/a	20%	69%
Of Programs With Any Talk About Sex:	Average Number of Scenes Per Hour Containing Talk	8.9	5.9	2.5	4.3	n/a	n/a	5.8
	Average Level of Talk in Scenes	2.4	2.7	2.1	2.2	n/a	n/a	2.5
	N of Shows	78	71	13	9	n/a	n/a	177
	N of Hours	39	71	30	9	n/a	n/a	155.5
	N of Scenes With Talk About Sex	349	418	75	39	n/a	n/a	903
SEXUAL BEHAVIOR								
Percentage of Programs With Any Sexual Behavior	48%	31%	56%	0%	n/a	n/a	7%	33%
Of Programs With Any Sexual Behavior:	Average Number of Scenes Per Hour Containing Behavior	3.4	1.6	2.2	0	n/a	n/a	2.3
	Average Level of Behavior in Scenes	1.9	2.1	2.0	0	n/a	n/a	2.0
	N of Shows	43	31	9	0	n/a	n/a	85
	N of Hours	21.5	31	22	0	n/a	n/a	76.5
	N of Scenes With Sexual Behavior	73	51	48	0	n/a	n/a	179
TOTAL N OF SHOWS								
	90	100	16	22	0	0	30	258

‡ Indicates cases are too few to provide stable estimates

Table 20: Distribution of Risk/Responsibility Portrayals by Genre: Broadcast Network Prime-time

	COMEDY SERIES	DRAMA SERIES	MOVIE	NEWS MAGAZINE	SOAP OPERA	TALK SHOW	REALITY	TOTAL
Percentage of Shows With Any Sex That Contain R/R	5%	22%	13%	11%	n/a	n/a	0%	13%
N of Shows With Any R/R	4	16	2	1	n/a	n/a	0	23
N of Shows With Sex	80	73	15	9	n/a	n/a	6	183
Total N of Shows	90	100	16	22	0	0	30	258

SEXUAL MESSAGES IN PROGRAMS MOST POPULAR WITH TEENAGERS

Teenagers are obviously considered a particularly important audience for possible influence from media portrayals of sex. Therefore it is informative to examine the nature of the sexual content included in the television programs most frequently viewed by this age group. For this section of the report, we gathered a separate over-sample of three episodes each of the 20 program titles most frequently viewed by adolescents aged 12-17, as determined by a Nielsen ratings analysis conducted near the end of the 2001/02 season. These program titles are identified in Table 3, which was presented earlier in the method section of this report.

Our findings make clear that the programs viewed most frequently by teens have a much higher concentration of sexual content than the levels observed for either prime-time network programming or for television overall. Five out of six of the teen programs (83%) contain some sexual content, and the programs with sexual messages average 6.7 scenes per hour engaging sexual topics (see Table 21). These figures far exceed the levels for the composite week sample (64% of programs contain sex; average of 4.4 scenes/hour) or for the prime-time network over-sample (71% of programs contain sex; average of 6.1 scenes/hour).

Table 21: Summary of Sexual Content: Top 20 Teen Programs

ANY SEXUAL CONTENT		
Of Programs With Any Sex:	Percentage of Programs With Any Sexual Content	83%
	Average Number of Scenes Per Hour Containing Sex	6.7
	N of Shows	49
	N of Hours	36.5
	N of Scenes	243
TALK ABOUT SEX		
Of Programs With Any Talk About Sex:	Percentage of Programs With Any Talk About Sex	80%
	Average Number of Scenes Per Hour Containing Talk	6.0
	Average Level of Talk in Scenes	3.0
	N of Shows	47
	N of Hours	35
	N of Scenes With Talk About Sex	209
SEXUAL BEHAVIOR		
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	49%
	Average Number of Scenes Per Hour Containing Behavior	3.1
	Average Level of Behavior in Scenes	2.1
	N of Shows	29
	N of Hours	20
	N of Scenes With Sexual Behavior	61
TOTAL N OF SHOWS		59

Note: Any given scene may contain talk about sex as well as sexual behavior. Due to the occurrence of such overlap within scenes, the data for talk about sex cannot be summed with the data for sexual behavior to yield the findings for any sexual content overall.

Four out of five (80%) of the teen programs include some talk about sex, a frequency that again far outdistances the other comparison points provided in this report. The following examples illustrate the talk about sex scenes contained in these programs:

Mr. Hanson, a new teacher at a Winslow High School, follows a ritual of allowing his students to devote the last few minutes of class to talking openly about personal issues. As soon as he announces the beginning of "talk time," a student named Debbie raises her hand and, sounding miffed, states, "I want to talk about infidelity." She asks, "Is it considered infidelity when a man in a relationship masturbates with another woman in mind?" Everyone in the class laughs except for Bruce, Debbie's boyfriend. Debbie looks at Bruce accusingly, and continues, "I don't think that a person in a relationship should be doin' it [masturbating] at all, assuming they are sexually active. And if he does, he should be thinking about her, not some girl in a magazine and definitely not some other girl he knows." Another student broadens the topic with the question, "Sex and love; they say it's a mental thing. So, if he is thinking about someone else, then why isn't that cheating?" Mr. Hanson replies to their inquiries, "First of all, the idea that guys shouldn't do it [masturbating] if they are in a sexually active relationship, forget it, okay? Guys do it all the time. Always have, always will . . . Now, as to whether or not it is cheating if a guy thinks about somebody else other than his girlfriend, come on. It is cheating if you do it with another person but not if you just think about it." "But you're lusting after another person," exclaims Debbie. Mr. Hanson interrupts her, "Earth to Debbie; over half of married men cheat, and not just mentally." (Boston Public, Fox)

Christopher Titus and his girlfriend Erin are on vacation snow skiing. They have just learned that Mack, one of the ski instructors, is having sex with Nancy, the girlfriend of Titus' half-brother, Dave. While out on a mountain run, they stop and debate whether or not they should tell Dave that his girlfriend is cheating on him. In the middle of their discussion, Mack and Nancy ski past them, with Mack carrying Nancy while her arms are wrapped around him. Right behind the couple, Dave skis up to Titus and Erin, remarking that Mack is a "good instructor." Titus and Erin can no longer keep quiet, and they both exclaim to Dave, "They're having sex, you idiot. She's doing him!" Dave is shocked, and yells "Nooooooo" as he heads off down a closed ski trail that leads him to a death-defying fall, which is handled in farcical fashion in this unusual comedy. (Titus, Fox)

Nearly one out of every two programs most watched by teens (49%) contain portrayals of sexual behavior, a level which also far exceeds that observed in both prime-time network programming and television overall. Passionate kissing is the most common type of sexual behavior portrayed in the teen programs, accounting for 59% of all cases of behavior in these shows.

Ross is in his apartment with Mona, a woman he is currently dating. They are sitting on the sofa as Mona compliments Ross on his apartment, and in particular on a statue placed on his coffee table. Ross is a paleontologist, and he explains to Mona that the statue is an important object. "That's an 18th century Indian artifact from Calcutta," he tells her. Mona is just learning about Ross' work and interests, and she responds, "So you're more than just dinosaurs." Ross replies seductively, "So much more," and the couple spontaneously begin to kiss one another passionately. As Mona turns to embrace Ross more closely while their kiss continues, her leg extends toward the coffee table and she accidentally knocks the statue off the table. Distressed at her mishap, she stops the kiss and begins to apologize. Ross, clearly eager to continue, tells her, "Forget it, it's from Pier One," and the couple resumes kissing. (Friends, NBC)

Perhaps the most striking finding in the analysis of the programs most popular with teens is that one of every five (20%) of these shows includes a portrayal of sexual intercourse (see Table 22). Indeed, some shows present multiple intercourse scenes in the same episode. This frequency exceeds the 12% level observed in the network prime-time shows and the 14% level observed for the industry as a whole.

Lizzie, a college student, has been dating Eric since the 10th grade and she is thinking that now that she's in college, she should break up with him. This prospect makes her college friend Steven very happy, as he hopes this development will allow him to start dating her. Lizzie discusses her break-up plans with Steven and several of her other friends shortly before Eric arrives at her dorm room for a visit. When Eric goes into Lizzie's room alone, Steven and the others keep a close watch outside the door. Finally, after quite some time,

Eric emerges in nothing but his boxer shorts, sweaty and with ruffled hair. He asks Steven for directions to the bathroom, mumbling under his breath, "Tell you what, that was something." From Steven's vantage point, Lizzie's bare leg can be seen hanging off of the bed in her room. After Eric leaves for the bathroom, Steven scolds Lizzie, "What are you doing? Having sex with him isn't exactly breaking up!" Lizzie replies evasively, "We were saying goodbye... On a deeper level it felt like we both knew it was the last time." (Undeclared, Fox)

Even though the teen programs contain a much greater amount of sexual content than other television programming, the overall frequency with which sexual risk or responsibility topics are addressed in these shows falls slightly below the norms identified by the study industry-wide on several of our key measures. For example, just 4% of all scenes with sexual content include any treatment of risk or responsibility topics in the teen programs (see Table 23), as compared to 6% of all such scenes in television overall. Similarly, 12% of all programs with sexual content in the teen sample include a scene mentioning or depicting a risk or responsibility issue (see Table 24), as compared to 15% of programs on television overall.

Yet while the mention of sexual risk or responsibility topics may not be as frequent in the teen programs as the levels observed elsewhere on television, programs in the teen sample are more likely to place primary emphasis on a sexual risk or responsibility theme; 4% of all shows with sexual content in the teen sample employed this strategy, as compared to just 1% for television overall. Also reflecting greater sensitivity to risk topics, we found that programs in the teen sample that portray more advanced types of sexual situations are particularly likely to engage risk or responsibility issues. Nearly half (45%) of programs that include intercourse-related content present one or more scenes addressing sexual risk or responsibility concerns. Similarly, nearly one out of every five teen programs with intercourse-related content (18%) placed primary emphasis on a sexual risk or responsibility theme throughout an entire episode, a level that far outdistances the norms elsewhere on television.

In sum, the findings from our sample of programs most heavily viewed by teenagers makes clear that these shows have unusually high levels of sexual content. This finding obviously holds important implications for young people's sexual socialization, which we will consider at the conclusion of this report. There is clear indication that these programs frequently include risk or responsibility concerns when they present advanced

Table 22: Summary of Sexual Behavior: Top 20 Teen Programs

SEXUAL BEHAVIOR OVERALL		
Of Programs With Any Sexual Behavior:	Percentage of Programs With Any Sexual Behavior	49%
	Average Number of Scenes Per Hour Containing Behavior	3.1
	Average Level of Behavior in Scenes	2.1
	Average Level of Explicitness in Program	1.1
	N of Shows	29
	N of Hours	20
	N of Scenes with Sexual Behavior	61
PROGRAMS WITH PRECURSORY BEHAVIOR ONLY		
Of Programs With Precursory Behaviors Only:	Percentage of Programs With Precursory Behaviors Only	29%
	Average Number of Scenes Per Hour Containing Precursory Behavior	3.1
	Average Level of Behavior in Scenes	1.8
	Average Level of Explicitness in Program	0.6
	N of Shows	17
	N of Hours	13
	N of Scenes With Precursory Behavior	40
PROGRAMS WITH SEXUAL INTERCOURSE		
Of Programs With Intercourse Behaviors:	Percentage of Programs With Intercourse Behaviors	20%
	Average Number of Scenes Per Hour Containing Intercourse Behavior	2.1
	Average Level of Behavior in Scenes	2.7
	Average Level of Explicitness in Program	1.9
	N of Shows	12
	N of Hours	7
	N of Scenes With Intercourse	15
	N of All Sexual Behavior Scenes	21
TOTAL N OF SHOWS		59

sexual content. However, when viewed from an overall perspective, the teen programs have a slightly lower probability of including sexual risk or responsibility concerns as compared to the norms identified by the study for television industry-wide.

Table 23: Distribution of Risk/Responsibility Topics Included in Scenes: Top 20 Teen Programs

Types of Risk/Responsibility	N of Scenes	Percentage of Sexual Scenes that Contain R/R
Sexual Precaution	2	1%
Depiction of Risks/ Negative Consequences	4	2%
Sexual Patience	3	1%
N Of Scenes With Any R/R	9	4%
Total N of Scenes With Sexual Content	243	-

Table 24: Use of Sexual Risk/Responsibility Themes: Top 20 Teen Programs

	ALL PROGRAMS WITH ANY SEXUAL CONTENT	ALL PROGRAMS WITH INTERCOURSE RELATED CONTENT
Percentage Of Shows With Any Mention of R/R	12%	45%
N of Shows With Any Mention of R/R	6	5
Total N of Shows	49	11
Percentage Of Shows With Primary Emphasis On R/R	4%	18%
N of Shows With Primary Emphasis On R/R	2	2
Total N of Shows	49	11

Note: Programs with intercourse-related content include shows with scenes in which there is talk about intercourse that has already occurred; or in which intercourse behavior is depicted or strongly implied.

SUMMARY AND CONCLUSIONS

As we indicated at the outset of this study, relevant theory and research regarding sexual media portrayals suggests that television plays a meaningful role in sexual socialization, in particular for young viewers (Gunter, 2002; Huston, Wartella, & Donnerstein, 1998). Sexual socialization consists of learning the answers to such questions as who to have sex with, when to have sex with someone, and what precautions, if any, are appropriate. There are many sources from which young people gain their understanding of sexual norms, including parents, peers, and schools. Yet the media also play an important role in the sexual socialization of America's youth, providing stories that sometimes inspire, often inform, and consistently contribute to perceptions of social reality about normative sexual behavior.

Learning about sexual matters may occur from observing others talk about sexual matters as well as from watching them engage in sexually-related behavior. Consequently, this study examined both types of portrayals to evaluate their presence across the television landscape, and to weigh the types of messages they are likely to be communicating through the examination of important contextual features associated with each depiction.

As with most other aspects of media influence, the effect of viewing sexual content is not thought to be direct and powerful, with a single exposure to a particular program leading a viewer to think or act in any given way. Rather, the effects of televised messages about sex are seen more as the product of a slow and cumulative process. Because media influence tends to be gradual in nature, it is the overall pattern of messages across programs to which viewers are exposed that is of primary interest for explaining such effects.

This study, which represents the third in a series of biennial investigations of the sexual content in entertainment television, offers a unique opportunity to track changes over time in the pattern of such portrayals. By employing the identical measures in each replication of this research, our data allow us to answer such questions as: (1) is the frequency of sexual messages on television increasing; (2) is the way in which sex is presented on television changing over time; and (3) is the television industry increasing its emphasis on sexual risk or responsibility concerns in its stories that deal with sex? No previous program of research on sexual content has attempted to track such changes over time by applying the identical measures to samples of programming gathered across multiple points in time.

Thus, this report offers two distinct types of evidence. At one level, it identifies the pattern of sexual messages delivered in 2001/02 across all types of television channels as well as at most times throughout the day. This comprehensive analysis reflects a broader picture than that associated with any single type of programming format or any particular network. In addition, this study also presents the third in an ongoing series of comparisons that allow us to track important changes in the presentation of sexual messages on television. Given the increasing degree of change in the television industry as well as in other related media environments, this is an important time to pursue such inquiry. We turn now to a summary and review of the most important findings in the content patterns we have observed in the study from each of these two perspectives.

SUMMARY OF KEY FINDINGS

Sexual messages continue to be a highly frequent element across the full range of programming examined by this research. After setting aside news, sports, and children's shows, the study found that nearly two of every three programs (64%) on television include some sexual content. Among those shows that contain sexual material, there is an average of 4.4 scenes per hour with sexual messages consisting of either talk about sex, sexually-related behavior, or a combination of both. Interestingly, while the percentage of programs with sex has declined from the 68% level of two years ago, the number of scenes with sexual content has increased, rendering any simple conclusions about the pattern of changes we have observed problematic.

Talk about sex appears far more often than the portrayal of any sexually-related behaviors on television, though the percentage of programs that include it has diminished slightly. A total of 61% of programs in the 2001/02 season contained talk about sex, down a bit from the 65% level that we identified two years ago. Yet when

viewed from the base-line established in our first content analysis four years ago, the frequency of programs with talk about sex is still significantly higher today than in 1997/98, when 56% of shows included it.

In contrast to the reduction in programs with talk about sex, the portrayal of sexual behaviors on television is clearly on the rise, and is now found in nearly one out of every three (32%) shows on television overall. Our current data indicate a significant increase in both the percentage of programs that include sexual portrayals and in the number of scenes with sexual behavior depicted in 2001/02, as compared to the levels observed in both 1997/98 and 1999/2000.

One of the most meaningful findings identified by the study is a significant increase in the frequency with which sexual intercourse is portrayed on television. Across the composite week sample of nearly 1,000 shows examined for this research, roughly one of every seven programs (14%) now includes a portrayal of sexual intercourse either depicted or strongly implied. This represents a significant increase from the 7% rate observed in the 1997/98 season, as well as the 10% level identified in 1999/2000. When intercourse is portrayed, it typically involves adult characters, most of whom are over age 25. The 2001/02 season presented significantly fewer instances in which characters who have just met engage in sexual intercourse, which is now down to 7% of all examples as compared to 16% just two years ago.

In more than four out of every five cases where intercourse is portrayed, the approach used to present it is to strongly imply the act rather than to depict it directly. This pattern has remained highly stable across the entire time span examined by the study. When intercourse is strongly implied, characters are typically shown either initiating foreplay just prior to the act or getting dressed and talking about the experience immediately afterward. The fact that intercourse is strongly and clearly implied in a story rather than depicted directly does not diminish its likely socialization effects for young viewers. Indeed, children who are old enough to have developed physically and emotionally such that they are interested in sex will also be old enough to clearly draw the intended inference from scenes of intercourse strongly implied. This interpretation is corroborated by focus group research with children as young as age eight (Kaiser Family Foundation, 1996).

The extent to which programs devote any attention to sexual risk or responsibility topics continues to move upward. The most basic of our multiple indicators in this area is a measure of the proportion of all scenes of sexual content that include any mention or depiction of risk or responsibility concerns. This statistic has increased from 4% in 1997/98 to 5% in 1999/2000 to 6% in 2001/02. Analyzing this issue in terms of programs rather than scenes, we see that 15% of programs with sexual content now include some treatment of risk or responsibility topics, a significant increase from the levels observed in both of our previous studies.

Yet while the frequency with which risk or responsibility topics are addressed is clearly on the rise, it is still the case that most of the scenes in which these topics appear devote only minimal attention to them. Our data indicate that only 37% of all scenes that engage sexual risk or responsibility place substantial or primary emphasis on the topic; the large majority of these scenes involve only minor or inconsequential mentions of risk or responsibility concerns. Similarly, only 1% of all shows with sexual content were found to place primary emphasis throughout the program on a sexual risk or responsibility theme. In other words, while these topics are indeed becoming more visible on television, they are hardly receiving significant attention.

That situation is slightly different in those programs that portray more advanced sexual situations, such as including scenes with talk about intercourse that has already occurred or depicting intercourse behavior. In these shows, the rate at which sexual risk or responsibility topics are addressed is markedly higher, at 26% of programs. Thus, although the treatment of sexual risk or responsibility topics is infrequent overall, it is much more frequent in those programs in which the plot-lines make it most relevant.

Finally, this study investigated two distinct sub-sets of programming in greater depth, one a collection of prime-time network shows and the other a sample of the most popular programs among teenage audiences. The network prime-time programs were generally found to contain similar, if slightly higher, levels and amounts of sexual content as compared to the patterns identified across television overall. Our examination of the programming most frequently viewed by teens, however, revealed much more interesting findings.

In the teen sample of programs, five out of every six shows (83%) included some sexual content. Four out of five programs (80%) included talk about sex, while one of every two (49%) presented some sexual behavior. These levels far exceed the norms for the rest of television, leading us to the conclusion that teenagers may be watching more sex on television than almost any other age group. Of further interest, the frequency with which intercourse occurs in these programs was also higher than that found elsewhere on television. The treatment of risk or responsibility topics on these programs was slightly lower than the industry average overall, though markedly higher within programs that portrayed certain types of advanced sexual situations. Thus, the programs most popular with teens present more sex than the norms industry-wide, yet include risk messages remarkably often when the story-line includes more advanced sexual behavior. These are all highly interesting findings that warrant tracking over time, as well as increased investigation to better understand the contribution of such portrayals to adolescent sexual socialization.

In the debate about sex on television, it may well be more important to consider how sex is shown rather than simply how much it is shown. This study confirms that sexual messages are a highly frequent part of the television landscape. Indeed, across seven different genres of television content, the majority of programs in all but one of the categories (reality programs) were found to contain sexual material. Despite this prevalence of sexual content, it remains the case that only a small minority of all portrayals involving sex on television include any treatment of risk and responsibility issues which are a critical public health concern for sexually active individuals of all ages. The relative lack of attention afforded such topics at best reduces the salience of these concerns for viewers, and misses an opportunity to help people make more informed decisions about sex in their own lives. The substantial increases in references to healthy sexual decision making that have been evidenced in shows where these issues are most relevant is a promising indication of Hollywood's progress in seizing that opportunity.

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APPENDICES

APPENDIX A:

COMPOSITE WEEK SAMPLE

APPENDIX B:

BROADCAST NETWORK PRIME-TIME OVER-SAMPLE

APPENDIX C:

TOP 20 TEEN PROGRAM SAMPLE

APPENDIX A

COMPOSITE WEEK SAMPLE

COMPOSITE WEEK SAMPLE
ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	
7:00 am	Lloyd in Space TV-Y 10/27	Eyewitness News 11/4	Good Morning America 10/29	Good Morning America 2/5	Good Morning America 11/14	Good Morning America 1/24	Good Morning America 2/22	
7:30 am	Lloyd in Space TV-Y 11/10							EX
8:00 am	Recess TV-Y 12/8	This Week 11/11						
8:30 am	Recess TV-Y 3/23		EX	EX	EX	EX	EX	
9:00 am	Lizzie McGuire TV-Y7 11/3	ABC News 10/28	Regis and Kelly 2/25	Regis and Kelly 10/23	Regis and Kelly 1/16	Regis and Kelly 2/7	Regis and Kelly 11/2	
9:30 am	Even Stevens TV-Y7 1/12							EX
10:00 am	Mary-Kate and Ashley in Action TV-Y 11/10	News 12/9	The View 11/19	The View 11/13	The View 2/6	The View 2/28	The View 1/25	
10:30 am	Teamo Supremo TV-Y 1/19	Wall St. Journal Rep. 1/20						TV-14
11:00 am	Winnie the Pooh TV-Y 11/3	Business Week EX 11/4	Eyewitness News EX 11/5	News EX 1/29	News EX 2/13	Eyewitness News EX 11/15	News EX 2/15	
11:30 am	Disney's House of Mouse TV-Y 11/3	Vista L.A. TV-G 12/2	Port Charles TV-PG 12/10	Port Charles TV-PG 2/26 L	Port Charles TV-14 11/7	Port Charles TV-PG 2/7 L	Port Charles TV-PG 2/15 L	
12:00 pm	Chicken Soup for the Soul TV-Y 12/8	Golf 10/28	All My Children 12/3	All My Children 11/6	All My Children 2/13	All My Children 1/17	All My Children 11/16	
12:30 pm	College Football 11/17		TV-PG	TV-PG	TV-14	TV-PG	TV-PG	
1:00 pm			One Life to Live 2/18	One Life to Live 10/30	One Life to Live 1/30	One Life to Live 11/8	One Life to Live 2/15	
1:30 pm			EX	TV-14	TV-PG	TV-PG	TV-PG	TV-14
2:00 pm			Figure Skating 2/3	General Hospital 1/14	General Hospital 10/23	General Hospital 12/12	General Hospital 2/14	General Hospital 11/2
2:30 pm		EX	TV-PG	TV-PG	TV-PG L	TV-PG S	TV-PG	
3:00 pm	EX	Figure Skating 11/18	Oprah 1/21	Oprah 2/26	Oprah 11/21	Oprah 11/15	Oprah 11/9	
3:30 pm	Route 9 3/9 3-5 pm		News 2/25	News 1/15	News 10/31	News 12/6	News 3/8	
4:00 pm								
4:30 pm	TV-PG	EX	EX	EX	EX	EX		
5:00 pm	Big 12 College Championship 12/1 5-8:30 pm	News EX 1/13	Eyewitness News EX 10/22	News 1/22	News 12/5	News 12/13	Eyewitness News 3/8	
5:30 pm		ABC News EX 12/9	News 1/28 EX 5-6 pm					EX
6:00 pm	EX	News EX 1/13	Monday Night Football 10/22	News EX 2/12	News EX 2/20	Eyewitness News EX 11/1	News EX 2/22	
6:30 pm	Eyewitness News EX 11/3	Ebert & Roeper NR 11/18		ABC News EX 12/4	ABC News EX 1/23	ABC News EX 2/21	ABC News EX 2/8	
7:00 pm	Big 12 Cont. EX	Wonderful World of Disney: Toy Story 10/28		Jeopardy! TV-G 11/13	Jeopardy! TV-G 3/27	Jeopardy! TV-G 1/31	Jeopardy! TV-G 12/14	
7:30 pm	Wheel of Fortune TV-G 10/27			Wheel of Fortune TV-G 12/11	Wheel of Fortune TV-G 1/23	Wheel of Fortune TV-G 2/21	Wheel of Fortune TV-G 10/27	
8:00 pm	The Birdcage 10/20			Dharma and Greg TV-PG 10/23	My Wife and Kids TV-PG 10/24	Whose Line Is It? TV-PG 11/8	America's Funniest Home Videos 12/7	
8:30 pm				Spin City TV-PG 11/13	According to Jim TV-PG 10/31	Whose Line Is It? TV-PG 11/8		
9:00 pm				Alias 10/28	Forces of Nature 1/14	NYPD Blue 11/20		Drew Carey TV-PG 10/24
9:30 pm	TV-14	DL	TV-14	DL			TV-14	V
10:00 pm	The Practice 10/21	TV-14	SV	TV-14		SL	EX	TV-PG
10:30 pm					TV-PG			

COMPOSITE WEEK SAMPLE
CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Oswald TV-Y 11/3	Sunday Morning 12/2 EX 6-7:30 am					
7:30 am	Dora the Explorer TV-Y 11/17	Face the Nation NR 11/11	The Early Show 3/11	The Early Show 2/19	The Early Show 10/31	The Early Show 3/14	The Early Show 10/26
8:00 am	Blues Clues TV-Y 11/3	Oakland Raiders Silver EX 11/18					
8:30 am	Little Bill TV-Y 2/23	Sports Central EX 11/11	EX	EX	EX	EX	EX
9:00 am	College Basketball 2/23	NFL Today 12/9	Martha Stewart Living 3/11	Martha Stewart Living 11/13	Martha Stewart Living 12/12	Martha Stewart Living 3/7	Martha Stewart Living 11/2
9:30 am	EX 9/11 am	EX	TV-G	TV-G	TV-G	TV-G	TV-G
10:00 am	Golf 11/10	NFL Football 11/4	Price is Right 11/5	Price is Right 1/15	Price is Right 11/14	Price is Right 10/25	Price is Right 3/1
10:30 am			TV-G	TV-G	TV-G	TV-G	TV-G
11:00 am			Young and the Restless 2/11	Young and the Restless 11/6	Young and the Restless 10/24	Young and the Restless 1/17	Young and the Restless 11/16
11:30 am			TV-14 D	TV-14 D	TV-14 D	TV-14 D	TV-14 D
12:00 pm	EX		News 2/4	News 10/23	News 2/20	News 11/1	News 3/8
12:30 pm	College Football 10/27	EX	Bold and the Beautiful TV-14 2/11	Bold and the Beautiful TV-14 2/12	Bold and the Beautiful TV-14 11/21	Bold and the Beautiful TV-14 10/25	Bold and the Beautiful TV-14 3/8
1:00 pm		NFL Playoff 1/13 EX 1-4 pm	As the World Turns 10/29	As the World Turns 1/22	As the World Turns 11/7	As the World Turns 11/15	As the World Turns 2/8
1:30 pm		Sports Central 12/2	TV-14 D	TV-PG D	TV-14 D	TV-14 D	TV-14 D
2:00 pm		EX	Guiding Light 1/21	Guiding Light 2/12	Guiding Light 2/27	Guiding Light 2/7	Guiding Light 11/9
2:30 pm	SEC Football Championship 12/8 5-8 pm	NFL Playoff Cont. 1/13 1-4 pm	TV-14 D	TV-14 D	TV-14 D	TV-14 D	TV-14 D
3:00 pm			Entertainment Tonight TV-PG 3/11	Shipmates TV-PG 11/20	Shipmates TV-PG 2/13	Shipmates TV-14 11/1	Entertainment Tonight TV-PG 2/22
3:30 pm		EX	Shipmates TV-PG 1/28	Shipmates TV-PG 12/11	CBS News EX 2/27	Shipmates TV-PG 2/14	Shipmates TV-PG 3/8
4:00 pm			Judge Judy TV-G 12/10	Judge Judy TV-G 2/12	Judge Judy TV-G 1/16	Judge Judy TV-G 1/31	Judge Judy TV-G 11/2
4:30 pm	Sports Central 11/17	Sports Central 10/28	Judge Judy TV-G 3/11	Judge Judy TV-G 2/12	Judge Judy TV-G 2/13	Judge Judy TV-G 11/8	Judge Judy TV-G 12/14
5:00 pm	Hollywood Squares TV-PG 11/3	EX	News 1/14	News 10/30	News 1/23	News 12/6	News 1/18
5:30 pm	SEC Football Championship 12/8 5-8 pm	CBS News EX 3/10	EX	EX	EX	EX	EX
6:00 pm		News EX 1/20	News EX 2/18	News EX 2/5	News EX 1/16	NCAA Basketball 3/14 EX 4:30-9:30 pm	News EX 3/8
6:30 pm		30 Minutes Special EX 1/27	CBS News EX 11/19	CBS News EX 2/19	CBS News EX 2/6	CBS News EX 2/21	CBS News EX 12/7
7:00 pm	Billy Graham Crusade 12/1	60 Minutes 11/18	Entertainment Tonight TV-PG 3/11	Entertainment Tonight TV-PG 12/4	Entertainment Tonight TV-PG 2/20	Entertainment Tonight TV-PG 1/31	Entertainment Tonight TV-PG 1/25
7:30 pm	NR	EX	Hollywood Squares TV-PG 12/3	Hollywood Squares TV-PG 2/26	Hollywood Squares TV-PG 1/30	Hollywood Squares TV-PG 12/13	Hollywood Squares TV-PG 2/22
8:00 pm	Touched By An Angel 10/20	The Education of Max Bickford 10/21	King of Queens TV-PG 10/22	JAG 10/23	60 Minutes II 10/24	Survivor: Africa 10/25	JAG 2/8
8:30 pm	TV-G	TV-PG D	Yes, Dear TV-PG 10/29	TV-PG V	EX	TV-PG L	TV-PG
9:00 pm	That's Life 1/12	The Wedding Dress 10/28	Everybody Loves Raymond TV-PG 10/29	Guardian 10/23	Amazing Race 10/31	CSI: Crime Scene Investigation 10/25	That's Life 10/26
9:30 pm			Becker TV-PG 10/22	TV-PG DL	TV-PG L	TV-PG VL	TV-PG DL
10:00 pm			Family Law 11/5	Judging Amy 10/30	48 Hours 12/5	The Agency 11/1	48 Hours 10/26
10:30 pm	The District 11/3	TV-PG	TV-PG	TV-PG	EX	TV-PG V	EX

**COMPOSITE WEEK SAMPLE
FOX**

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Tama and Friends TV-G 11/17	In Touch 11/18					
7:30 am	Magic School Bus TV-G 12/8	TV-G	Good Day L.A. 2/25	Good Day L.A. 2/26	Good Day L.A. 11/14	Good Day L.A. 1/17	Good Day L.A. 11/2
8:00 am	Transformers TV-Y7 11/10	Fox News Sunday 12/2					
8:30 am	Power Rangers TV-Y7 10/27	EX	EX	EX	EX	EX	EX
9:00 am	Digimon TV-Y7 2/23 FV	NFL Sunday 12/9	I Love Lucy TV-G 3/11	I Love Lucy TV-G 1/22	I Love Lucy TV-G 10/24	I Love Lucy TV-G 2/28	I Love Lucy TV-G 2/8
9:30 am	Medabots TV-Y7 12/1 FV	EX	I Love Lucy TV-G 10/29	I Love Lucy TV-G 1/29	I Love Lucy TV-G 2/13	I Love Lucy TV-G 11/8	I Love Lucy TV-G 2/8
10:00 am	Ripping Friends TV-Y7 12/1	NFL Football 10/28	Good Day Live 1/14	Good Day Live 2/5 EX 10-11 am	Divorce Court TV-PG 10/24	Good Day Live 2/7 EX 10-11 am	Divorce Court TV-PG 11/9
10:30 am	Digimon TV-Y7 11/3		EX	Judge Hatchett TV-PG 10/23	Good Day Live 1/30 EX 10-11 am	Judge Hatchett TV-PG 11/15	Good Day Live 3/8 EX 10-11 am
11:00 am	Mon Calle Knights TV-Y7 12/1		Divorce Court TV-PG 1/21	Divorce Court TV-PG 2/12	Divorce Court TV-PG 1/16	Divorce Court TV-PG 11/8	Divorce Court TV-PG 3/1
11:30 am	Alienation and Evolution Continues TV-G 12/8		Judge Hatchett TV-PG 2/4	Judge Hatchett TV-PG 11/6	Judge Hatchett TV-PG 1/23	Judge Hatchett TV-PG 2/14	Judge Hatchett TV-PG 12/14
12:00 pm	NFL: Under the Helmet TV-G 11/10		Power of Attorney TV-PG 11/5	Divorce Court TV-PG 2/12	Divorce Court TV-PG 1/16	Power of Attorney TV-PG 10/25	Divorce Court TV-PG 2/1
12:30 pm	Magic School Bus TV-Y 1/12		Judge Hatchett TV-PG 2/4	Power of Attorney TV-PG 11/13	Judge Hatchett TV-PG 2/13	Power of Attorney TV-PG 12/13	Judge Hatchett TV-PG 1/25
1:00 pm	Magic School Bus TV-G 11/3		Texas Justice TV-PG 1/28	Texas Justice TV-PG 2/5	Texas Justice TV-PG 10/31	Texas Justice TV-PG 1/24	Texas Justice TV-PG 11/16
1:30 pm	NFL Playoff 1/19 1:30-5 pm	World's Wildest Police Videos 11/4	COPS TV-14 12/10 V	Texas Justice TV-PG 1/29	COPS TV-14 12/5 V	Texas Justice TV-PG 2/28	Texas Justice TV-PG 1/25
2:00 pm		NFL Football Cont.	COPS TV-14 2/11 V	Ricki Lake 11/20	COPS TV-14 2/27 V	COPS TV-14 1/24 V	Ricki Lake 12/7
2:30 pm			COPS TV-14 2/11 V		COPS TV-14 2/27 V	COPS TV-14 1/31 V	
3:00 pm			Montel Williams TV-PG 11/12	Montel Williams TV-PG 10/30	Montel Williams TV-PG 2/13	Montel Williams TV-PG 12/6	Montel Williams TV-PG 1/18
3:30 pm	EX		Steve Harvey TV-PG 2/11	Steve Harvey TV-PG 1/22	Steve Harvey TV-PG 11/21	Steve Harvey TV-PG 2/7	Steve Harvey TV-PG 2/15
4:00 pm	V.I.P. 11/10	I Love Lucy TV-G 1/13	Moesha TV-G 1/28	Moesha TV-PG 2/12	Moesha TV-PG 2/27	Moesha NR 10/25	Moesha TV-PG 12/14
4:30 pm	TV-PG						
5:00 pm	Stargate SG-1 12/8	Buffy the Vampire Slayer TV-PG 3/3	Home Improvement TV-PG 2/11	Home Improvement TV-PG 1/29	Home Improvement TV-PG 2/27	Home Improvement TV-PG 3/7	Home Improvement TV-G 2/8
5:30 pm	TV-PG		Married with Children TV-PG 2/11	Married with Children TV-PG 12/4	Married with Children TV-PG 2/6	Married with Children TV-PG 2/28	Married with Children TV-PG 2/15
6:00 pm	X-Files 1/12	Simpsons TV-PG 11/4 D	Simpsons TV-PG 3/10 L	Simpsons TV-PG 2/12 D	Simpsons TV-PG 12/12	Simpsons TV-PG 11/15 D	Simpsons NR 1/18
6:30 pm	TV-14 V	King of the Hill TV-PG 1/20	King of the Hill TV-PG 1/21	King of the Hill TV-PG 12/11	King of the Hill TV-PG 11/7	King of the Hill TV-PG 2/28	King of the Hill TV-PG 11/2
7:00 pm	Drew Carey TV-PG 1/26	Simpsons TV-PG 1/13 VL	Drew Carey TV-PG 12/3	Drew Carey TV-PG 1/15	Drew Carey TV-PG 2/6	Drew Carey TV-PG 12/13	Drew Carey TV-PG 1/18
7:30 pm	Drew Carey TV-PG 2/2	King of the Hill TV-PG 3/3	Simpsons NR 1/14	Simpsons NR 12/11	Simpsons NR 1/30	Simpsons TV-PG 11/8	Simpsons NR 3/1
8:00 pm	COPS TV-14 11/10 S	Simpsons TV-PG 11/11 V	Boston Public 10/29	That '70s Show TV-PG 10/23 L	That '80s Show TV-PG 1/23 SDL	Family Guy TV-14 12/6 D	Dark Angel 10/26
8:30 pm	COPS TV-14 11/17 VL	Malcolm in the Middle TV-PG 12/2 L		Undeclared TV-PG 10/23 D	Grounded for Life TV-PG 10/24 D	The Tick TV-PG 11/8 L	
9:00 pm	America's Most Wanted 11/10	X-Files 11/11	Ally McBeal TV-14 10/29	"24" TV-14 11/6 SV	The Bernie Mac Show TV-PG 11/21 VL	Temptation Island 2 TV-14 11/8 D	"24" TV-14 11/16 V
9:30 pm	TV-PG				Titus TV-14 1/16 DVL		
10:00 pm	News 2/23	News 2/24	News 2/18	News 2/26	News 2/6	News 2/28	News 3/1
10:30 pm	EX	EX	EX	EX	EX	EX	EX

COMPOSITE WEEK SAMPLE
NBC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Today in L.A. Weekend 10/27	Meet the Press 10/21					
7:30 am	EX	EX					
8:00 am	City Guys 12/1	Today in L.A. 1/27	Today 11/5	Today 10/23	Today 10/31	Today 12/6	Today 10/26
8:30 am	All About Us 10/20	News Conference 3/3					
9:00 am	Just Deal 10/27	NBA Basketball 1/27 9-11:30 am					
9:30 am	NBA Basketball 1/19 10am-12:30 pm	Hispanics Today 1/13	EX	EX	EX	EX	EX
10:00 am	NBA Inside Stuff 10/20	B. Smith with Style 10/28	Iyania 10/22	Rosie O'Donnell 2/26	Iyania 10/24	Iyania 11/1	Rosie O'Donnell 1/18
10:30 am	NBA Basketball Cont.	NBA Basketball Cont.	TV-PG	TV-G	TV-PG	TV-PG	TV-G
11:00 am	College Football 11/3	Kurt Browning's Gotta Skate 12/2	News 11/12	News 1/22	News 12/5	News 10/25	News 1/25
11:30 am			EX	EX	EX	EX	EX
12:00 pm			Other Half 10/29	Other Half 11/20	Other Half 11/21	Other Half 11/8	Other Half 11/2
12:30 pm		NR	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG
1:00 pm		Gravity Games 11/4	Days of Our Lives 11/19	Days of Our Lives 11/6	Days of Our Lives 11/7	Days of Our Lives 1/17	Days of Our Lives 12/7
1:30 pm			TV-14	TV-14	TV-14	TV-14	TV-14
2:00 pm			Passions 12/3	Passions 1/29	Passions 12/12	Passions 10/25	Passions 11/9
2:30 pm			TV-14	TV-PG	TV-14	TV-14	TV-14
3:00 pm	NBA Pre-Game 12/1	Hometime 10/21	Rosie O'Donnell 10/22	Rosie O'Donnell 11/13	Rosie O'Donnell 11/7	Rosie O'Donnell 11/1	Weakest Link 1/18
3:30 pm	Olympic Gold 12/8	Famous Homes & Hideaways 11/18	TV-G	TV-G	TV-G	TV-G	Weakest Link 1/18
4:00 pm	Bravest 10/20	Travel Cafe 12/9	News 10/29	News 11/6	News 10/24	News 1/24	News 11/9
4:30 pm	TV-PG	News 10/28	EX	EX	EX	EX	EX
5:00 pm	News 1/19	NBC News 1/20	News 1/28	News 12/4	News 1/16	News 11/15	News 2/1
5:30 pm	EX	EX	EX	EX	EX	EX	EX
6:00 pm	News 1/26	Access Hollywood 11/18	News 2/4	News 1/15	News 2/13	News 2/7	News 2/8
6:30 pm	The McLaughlin Group 10/27	TV-G	NBC News 1/14	NBC News 2/12	NBC News 2/6	NBC News 1/31	NBC News 11/2
7:00 pm	Extra! 10/27	Dateline NBC 1/13	Extra! 2/4	Extra! 2/26	Extra! 2/6	Extra! 11/8	Extra! 12/7
7:30 pm	TV-PG	EX	Access Hollywood 1/21	Access Hollywood 2/5	Access Hollywood 2/6	Access Hollywood 1/24	Access Hollywood 2/1
8:00 pm	Shakespeare in Love 11/10 8-11 pm	Weakest Link 10/28	Fear Factor 2/25	Emeril 12/11	ED 11/14	Friends 10/25	Providence 10/26
8:30 pm		TV-G	TV-PG	Three Sisters 12/11	TV-PG	Inside Schwartz 12/6	TV-PG
9:00 pm		Law and Order: CI 10/21	Third Watch 10/29	Frasier 11/6	The West Wing 10/24	Will and Grace 11/8	Dateline NBC 11/2
9:30 pm		TV-14	TV-14	TV-14	TV-PG	Just Shoot Me 11/1	EX
10:00 pm		UC: Undercover 10/28	Crossing Jordan 10/22	Dateline NBC 11/6	Law and Order 11/7	ER 12/6	Law and Order: SVU 10/26
10:30 pm		TV-14	TV-14	EX	TV-14	TV-14	TV-14

COMPOSITE WEEK SAMPLE
PBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Sesame Street 11/17	Sesame Street 12/9	Sesame Street 1/14	Sesame Street 11/6	Sesame Street 11/14	Sesame Street 11/8	Sesame Street 11/2
7:30 am	TV-Y	TV-Y	TV-Y	TV-Y	TV-Y	TV-Y	TV-Y
8:00 am	Timothy Goes to School TV-Y 1/19	Jay Jay the Jet Plane TV-Y 11/11	Dragon Tales TV-Y 10/22	Dragon Tales TV-Y 11/20	Dragon Tales TV-Y 11/21	Dragon Tales TV-Y 12/6	Dragon Tales TV-Y 11/16
8:30 am	Seven Little Monsters TV-Y 11/3	Storytime TV-Y 11/18	Arthur TV-Y 1/28	Arthur TV-Y 12/11	Arthur TV-Y 10/31	Arthur TV-Y 1/24	Arthur TV-Y 10/26
9:00 am	George Shrinks TV-Y 12/1	Anne of Green Gables TV-Y 1/13	Clifford the Big Red Dog TV-Y 12/3	Clifford the Big Red Dog TV-Y 10/23	Clifford the Big Red Dog TV-Y 1/16	Clifford the Big Red Dog TV-Y 1/31	Clifford the Big Red Dog TV-Y 1/25
9:30 am	George Shrinks TV-Y 2/9	Adventures from the Book of Virtues TV-Y7 10/21	Barney and Friends TV-Y 11/5	Barney and Friends TV-Y 1/15	Barney and Friends TV-Y 12/5	Barney and Friends TV-Y 10/25	Barney and Friends TV-Y 1/18
10:00 am	California Heartland NR 11/10	Brian Jacques's Redwall TV-Y 12/2	Cailou TV-Y 11/19	Cailou TV-Y 12/4	Cailou TV-Y 10/31	Cailou TV-Y 2/7	Cailou TV-Y 2/15
10:30 am	Victory Garden TV-G 2/2	The Bookshow with Pat Morrison TV-G 1/27	Between the Lions TV-Y 2/4	Between the Lions TV-Y 2/5	Between the Lions TV-Y 2/6	Between the Lions TV-Y 2/21	Between the Lions TV-Y 2/15
11:00 am	California Heartland NR 10/20	Mystery! 10/28	Teletubbies TV-Y 10/29	Teletubbies TV-Y 1/29	Teletubbies TV-Y 1/30	Teletubbies TV-Y 11/15	Teletubbies TV-Y 2/8
11:30 am	Entrada, Journeys... TV-G 1/19	TV-PG L	Mr. Rogers TV-Y 11/5	Jay Jay the Jet Plane TV-Y 2/12	Jay Jay the Jet Plane TV-Y 2/6	Jay Jay the Jet Plane TV-Y 1/31	Jay Jay the Jet Plane TV-Y 1/18
12:00 pm	Masterchef USA TV-G 10/27	On Our Own Terms: Moyers on Dying 11/11	Sesame Street TV-Y 1/21	Sesame Street TV-Y 2/5	Sesame Street TV-Y 1/30	Sesame Street TV-Y 1/17	Sesame Street TV-Y 10/26
12:30 pm	America's Test Kitchen TV-G 1/26		Zoboomafoo TV-Y 1/14	Zoboomafoo TV-Y 10/23	Zoboomafoo TV-Y 11/7	Zoboomafoo TV-Y 10/25	Mr. Rogers TV-Y 2/1
1:00 pm	To the Contrary NR 11/10	Genesis: With Bill Moyers TV-G 10/21 1-2 pm	Zoboomafoo TV-Y 1/14	Storytime TV-Y 11/20	Storytime TV-Y 11/21	Storytime TV-Y 11/15	Storytime TV-Y 11/23
1:30 pm	Religion and Ethics Newsweekly NR 2/9		Zoom TV-Y 1/28	Reading Rainbow TV-Y 1/15	Reading Rainbow TV-Y 11/14	Reading Rainbow TV-Y 11/1	Reading Rainbow TV-Y 10/26
2:00 pm	Think Tank NR 2/2	On the Trail of Mark Twain 1/27	Zoom TV-Y 11/19	Zoom TV-Y 11/6	Zoom TV-Y 12/12	Cyberchase TV-Y 2/7	Zoom TV-Y 12/7
2:30 pm	Think Tank NR 10/27						
3:00 pm	Life and Times at Town Hall EX 11/17	Sweeney Todd in Concert: The Demon Barber of Fleet Street 11/4 3-5:30 pm	Universe: The Infinite Frontier NR 10/29	Human Condition NR 1/13	Universe: The Infinite Frontier NR 10/24	Human Condition NR 11/8	Portrait of a Family NR 11/9
3:30 pm	Tony Brown's Journal NR 1/12		Time to Grow NR 2/4	Voices in Democracy NR 12/4	Faces of Culture NR 12/5	High Tech Home NR 1/24	On Common Ground NR 2/1 3-4 pm
4:00 pm	Life and Times at Town Hall EX 2/16		Charlie Rose NR 12/10	Charlie Rose NR 10/30	Charlie Rose NR 11/7	Charlie Rose EX 1/31	Charlie Rose EX 1/18
4:30 pm	Cafe California NR 1/26						
5:00 pm	New Yankee Workshop TV-G 2/9	Space Station 10/21	World News for Public TV EX 10/22	Journal News EX 1/22	Journal News EX 1/23	Journal News EX 2/7	World News for Public TV EX 11/9
5:30 pm	This Old House TV-G 2/2		Nightly Business Report EX 2/4	Nightly Business Report EX 2/5	Nightly Business Report EX 1/30	Nightly Business Report EX 11/8	Nightly Business Report EX 11/16
6:00 pm	Bookshow TV-G 1/12	Continental Harmony 11/18	Newshour with Jim Lehrer EX 1/28	Newshour with Jim Lehrer EX 10/30	Newshour with Jim Lehrer EX 10/31	Newshour with Jim Lehrer EX 11/22	Newshour with Jim Lehrer EX 1/25
6:30 pm	The McLaughlin Group NR 2/9						
7:00 pm	Antiques Roadshow UK 1/26	Suze Orman: The Road to Wealth 12/12 6-8 pm	Life and Times Tonight EX 10/29	Life and Times Tonight EX 2/12	Life and Times Tonight EX 1/16	Life and Times Tonight EX 12/6	Life and Times Tonight EX 11/2
7:30 pm	Keeping Up Appearances TV-PG 10/20	Nature TV-G 1/20	Visiting with Huell Howser NR 11/5	Visiting with Huell Howser NR 2/12	Visiting with Huell Howser NR 1/23	Visiting with Huell Howser NR 1/17	California's Gold NR 2/15
8:00 pm	As Time Goes By TV-PG 11/3		Our Favorite Things TV-G 12/3 8-9:30 pm	Nova TV-PG 11/13	Dino DeLaurentis: The Last Movie Mogul NR 10/24	Local News EX 11/1	Washington Week EX 2/8
8:30 pm							Wall Street Week EX 12/7
9:00 pm				Secret Life of the Brain TV-PG 1/22 9-11 pm		Frontline EX 10/25	Life 360 NR 11/9
9:30 pm	Now, Voyager 10/27	Lewis and Clark 10/28	Masterpiece Theater 10/22		On Stage at the Kennedy Center 11/21		Senior Year TV-14 2/15 SL
10:00 pm				Arctic Quest: Our Search for the Truth NR 10/23		Big Band Sound of WWII TV-G 12/6 9:30-11 pm	Egg: The Arts Show TV-G 2/15
10:30 pm	TV-G	TV-G	TV-G	NR	TV-PG L	TV-G	

COMPOSITE WEEK SAMPLE
KTLA

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
7:00 am	Pokemon TV-Y 11/3	Creflo A. Dollar NR 10/28	Morning News 10/29	Morning News 11/6	Morning News 11/7	Morning News 11/15	Morning News 11/2
7:30 am	Cubix TV-Y 10/20	Kenneth Copeland NR 11/11					
8:00 am	Jackie Chan TV-Y7 12/1	Amazing Facts NR 11/4					
8:30 am	Jackie Chan TV-Y7 3/2 FV	Infomercials 3/3	EX	EX	EX	EX	EX
9:00 am	Pokemon TV-Y 3/2		Ananda Lewis 11/19	Ananda Lewis 12/11	Ananda Lewis 10/24	Ananda Lewis 12/6	Ananda Lewis 2/22
9:30 am	Pokemon TV-Y 3/2		TV-G	TV-G	TV-G	TV-G	TV-G
10:00 am	Nightmare Room TV-Y7 3/9	Keeping it Wild with Jason Raize 12/9	Sally Jesse Raphael 2/28	Sally Jesse Raphael 10/30	Sally Jesse Raphael 3/27	Sally Jesse Raphael 10/25	Sally Jesse Raphael 3/1
10:30 am	Yu-Gi-Oh! TV-Y7 10/20 FV	Sherlock Holmes in the 22nd Century 10/28	TV-PG	TV-14	TV-PG	TV-PG	TV-PG
11:00 am	Clueless TV-PG 10/20	Full House TV-G 2/17	Talk or Walk 11/5	Talk or Walk 11/20	Talk or Walk 12/5	Talk or Walk 11/8	Talk or Walk 10/26
11:30 am	The Parenthood NR 2/16	Mutant X 11/11	NR	TV-PG	TV-PG	TV-PG	TV-PG
12:00 pm	Soul Train 12/1		7th Heaven 11/19	7th Heaven 12/4	7th Heaven 10/31	7th Heaven 2/21	7th Heaven 10/26
12:30 pm	TV-PG		TV-G	TV-PG	TV-G	TV-G	TV-PG
1:00 pm	Earth: Final Conflict TV-PG 10/27	Superman IV: The Quest for Peace 12/2	Sister, Sister TV-G 2/25	Sister, Sister TV-G 2/19	Sister, Sister TV-G 10/24	Sister, Sister TV-G 11/1	Sister, Sister TV-G 3/1
1:30 pm	TV-PG		Full House TV-G 3/4	Full House TV-G 2/26	Full House TV-G 12/5	Full House TV-G 2/21	Caroline in the City TV-PG 11/9
2:00 pm	Beastmaster 11/3		Clueless TV-G 12/3	Clueless TV-PG 10/23	Clueless TV-PG 11/21	Clueless TV-G 2/28	Clueless TV-G 12/7
2:30 pm	TV-PG	TV-PG	City Guys TV-Y7 11/5	City Guys TV-Y7 1/22	City Guys TV-Y7 1/16	City Guys TV-Y7 10/25	City Guys TV-Y7 1/25
3:00 pm	Sir Arthur Conan Doyle's The Lost World 11/10	Mask 10/21 2-4:30 pm	Cardcaptors TV-Y7 10/22	Pokemon TV-Y 11/13	Rescue Heroes: GRT TV-Y 10/24	Pokemon TV-Y 11/22	Pokemon TV-Y 1/18
3:30 pm	TV-PG		Scooby Doo, Where Are You? TV-Y 2/4	Scooby Doo, Where Are You? TV-Y 2/5	X-Men: Evolution TV-Y7 11/21 FV	Cardcaptors TV-Y7 12/6	X-Men: Evolution TV-Y7 11/9 FV
4:00 pm	Andromeda 10/27		Pokemon TV-Y 12/10	Pokemon TV-Y 12/4	Pokemon TV-Y 1/23	Pokemon TV-Y 1/24	Pokemon TV-Y 11/23
4:30 pm	TV-PG	Red Heat 2/17 TV-PG 3-5 pm V	Jackie Chan TV-Y7 1/21 FV	Jackie Chan TV-Y7 1/15 FV	Jackie Chan TV-Y7 2/20 FV	Jackie Chan TV-Y7 10/25 FV	Jackie Chan TV-Y7 3/8 FV
5:00 pm	Mutant X 12/8	Sister Act 11/18	Sabrina TV-G 2/25	Sabrina TV-G 11/13	Sabrina TV-G 10/31	Sabrina TV-G 11/8	Sabrina TV-G 3/8
5:30 pm	TV-PG		Fresh Prince TV-G 12/3	Fresh Prince TV-G 2/19	Fresh Prince TV-G 2/20	Fresh Prince TV-G 2/28	Fresh Prince TV-PG 3/8
6:00 pm	Just Shoot Me TV-PG 11/17		Everybody Loves Raymond TV-G 2/25	Friends NR 11/20	Everybody Loves Raymond TV-PG 2/27	Everybody Loves Raymond TV-PG 3/7	Friends NR 10/26
6:30 pm	Just Shoot Me TV-PG 3/23	TV-PG L	Just Shoot Me TV-PG 3/25	Just Shoot Me TV-PG 2/19	Just Shoot Me TV-PG 2/20	Just Shoot Me TV-PG 2/28	Just Shoot Me TV-PG 3/1
7:00 pm	Friends NR 2/16	Steve Harvey TV-PG 1/13 D	Friends NR 2/25	Friends NR 2/26	Friends NR 12/5	Friends NR 11/1	Friends NR 3/1
7:30 pm	Everybody Loves Raymond TV-PG 11/17	Steve Harvey TV-PG 2/17 D	Everybody Loves Raymond TV-PG 12/3	Everybody Loves Raymond TV-PG 2/19	Everybody Loves Raymond TV-PG 2/27	Everybody Loves Raymond TV-PG 11/1	Everybody Loves Raymond TV-PG 12/7
8:00 pm	Hocus Pocus 10/20	Jamie Kennedy TV-PG 3/24 L	7th Heaven 10/22	Gilmore Girls 10/23	Dawson's Creek 10/31	Popstars 2 TV-PG 12/13 L	Sabrina TV-G 1/18
8:30 pm		Nikki TV-PG 12/2 L	TV-G	TV-PG	TV-PG L	Charmed 2/7 TV-PG 8-9 pm V	Maybe It's Me TV-PG 11/16
9:00 pm		Off Centre TV-14 10/28 DL	Angel 10/29	Smallville 10/30	Felicity 10/24	Charmed 11/8	Reba TV-PG 11/2 D
9:30 pm		Nikki TV-PG 11/4 L	TV-14 VL	TV-PG VL	TV-PG L	TV-PG VL	Raising Dad TV-PG 11/9
10:00 pm	News 11/10	News 3/3	News 2/4	News 2/19	News 2/27	News 3/7	News 11/23
10:30 pm	EX	EX	EX	EX	EX	EX	EX

COMPOSITE WEEK SAMPLE

Lifetime

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	
7:00 am	Infomercials 1/26	Infomercials 12/2	Denise Austin's Fit & Life TV-G 1/28	Denise Austin's Fit & Life TV-G 12/4	Denise Austin's Fit & Life TV-G 10/24	Denise Austin's Fit & Life TV-G 1/17	Denise Austin's Fit & Life TV-G 11/9	
7:30 am			Denise Austin's Daily Workout TV-G 2/4	Denise Austin's Daily Workout TV-G 11/13	Denise Austin's Daily Workout TV-G 1/16	Denise Austin's Daily Workout TV-G 1/31	Denise Austin's Daily Workout TV-G 10/26	
8:00 am			Designing Women TV-PG 12/3 D	Designing Women TV-PG 1/22 D	Designing Women TV-PG 11/14 D	Designing Women TV-PG 2/7 D	Designing Women TV-PG 2/1 D	
8:30 am			Designing Women TV-PG 2/4 D	Designing Women TV-PG 1/15 D	Designing Women TV-PG 2/20 D	Designing Women TV-PG 12/6 D	Designing Women TV-PG 2/8 D	
9:00 am			Golden Girls TV-PG 1/14 D	Golden Girls TV-PG 12/11 D	Golden Girls TV-PG 11/21 D	Golden Girls TV-PG 12/13 D	Golden Girls TV-PG 1/25 D	
9:30 am			Golden Girls TV-PG 2/11 D	Golden Girls TV-PG 10/23 D	Golden Girls TV-PG 2/6 D	Golden Girls TV-PG 2/7 D	Golden Girls TV-PG 10/26 D	
10:00 am				Designing Women TV-PG 10/28 D	Beyond Chance 10/30	Beyond Chance 11/13	Beyond Chance 12/5	Beyond Chance 10/25
10:30 am	NR	Designing Women TV-PG 1/27 D	TV-PG	TV-PG				
11:00 am	Designing Women TV-PG 10/20 D	Golden Girls TV-PG 2/10 D	Unsolved Mysteries 11/12	Unsolved Mysteries 1/29	Unsolved Mysteries 10/24	Unsolved Mysteries 1/17	Unsolved Mysteries 2/1	
11:30 am	Speaking of Women's Health TV-PG 2/2	Golden Girls TV-PG 12/2 D						TV-PG
12:00 pm	Golden Girls TV-PG 11/17 D	Our Mother's Murder 10/28	Unsolved Mysteries 1/28	Unsolved Mysteries 11/13	Unsolved Mysteries 1/30	Unsolved Mysteries 12/6	Unsolved Mysteries 11/9	
12:30 pm	Golden Girls TV-PG 11/10 D		TV-PG	TV-PG	TV-PG	TV-PG	TV-PG	
1:00 pm	For My Daughter's Honor 1/19			Through the Eye of a Killer 10/29	Deceptions 11/6	Deadly Intentions...Again? 11/14	Highway Heartbreaker 11/8	The People Across the Lake 11/23
1:30 pm			NR					
2:00 pm		Determination of Death 11/11 2-4 pm						
2:30 pm	TV-14 DL	TV-14 SV	TV-14 DVL			TV-PG DL	TV-PG L	TV-14 VL
3:00 pm	Badge of Betrayal 11/17	Her Final Fury 11/4 3-5 pm	Family Pictures 11/19 1-5 pm		Violation of Trust 12/5	Hit and Run 11/15	Man Next Door 10/26	
3:30 pm		TV-PG VL						
4:00 pm								
4:30 pm	TV-PG DVL	Time to Heal 10/21	TV-PG SDL	TV-PG SDV	TV-PG DVL	TV-PG DL	TV-14 L	
5:00 pm	Coed Call Girl 12/8		Designing Women TV-PG 1/28 D	Designing Women TV-PG 10/30 D	Designing Women TV-PG 1/16 D	Designing Women TV-PG 1/31 D	Designing Women TV-PG 11/16 D	
5:30 pm		TV-PG L	Designing Women TV-PG 1/14 D	Designing Women TV-PG 1/29 D	Designing Women TV-PG 1/23 D	Designing Women TV-PG 12/6 D	Designing Women TV-PG 1/18 D	
6:00 pm				Golden Girls TV-PG 11/5 D	Golden Girls TV-PG 1/22 D	Golden Girls TV-PG 10/24 D	Figure Skating 11/22	Golden Girls TV-PG 2/1 D
6:30 pm	TV-14 SDV	Little Girl Fly Away 1/13	Golden Girls TV-PG 1/21 D	Golden Girls TV-PG 10/30 D	Golden Girls TV-PG 1/30 D	Golden Girls TV-PG 2/8 D		
7:00 pm	Dangerous Intentions 10/27			Intimate Portrait 12/10	Intimate Portrait 11/20	Intimate Portrait 11/21		Intimate Portrait 11/2
7:30 pm		TV-14 VL	TV-PG	TV-PG	TV-PG	EX		TV-PG
8:00 pm			Strong Medicine 11/18	Unsolved Mysteries 1/21	Unsolved Mysteries 1/15	Unsolved Mysteries 1/23	Unsolved Mysteries 10/25	Unsolved Mysteries 1/18
8:30 pm		TV-14 V	TV-14 VL	TV-PG	TV-PG V	TV-PG	TV-PG	TV-PG
9:00 pm	Bella Mafia 12/1 7-11 pm	The Division 1/20	A Mother's Testimony 10/22	In the Deep Woods 10/30	House of Secrets 11/7	Presumed Innocent 1/24 8:30-11 pm	I'll Be Home for Christmas 12/7	
9:30 pm		TV-PG DL						
10:00 pm		Any Day Now 10/28						
10:30 pm		TV-14	TV-14 VL	TV-14 VL	TV-14 V	TV-PG V	TV-PG D	TV-PG

COMPOSITE WEEK SAMPLE
TNT

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday				
7:00 am	Escape from Alcatraz 1/26 7-9:30 am	Close Encounters of the Third Kind 12/9 6:30-9:30 am	The Lost World 10/22	The Lost World 12/4	The Lost World 11/21	The Lost World 1/17	The Lost World 1/25				
7:30 am			TV-PG DV	TV-PG V	TV-PG	TV-14	TV-PG VL				
8:00 am			TV-14	Lois and Clark 11/19	Lois and Clark 10/30	Lois and Clark 2/6	White Fang 11/22	Lois and Clark 12/7			
8:30 am	Rocky II 1/12 8:30-11 am	TV-PG L	TV-PG	TV-PG	TV-PG	TV-PG					
9:00 am		Sixteen Candles 10/21	ER 10/22	ER 11/6	ER 10/31	ER 12/6 10-11 am		ER 11/16			
9:30 am			TV-PG V	TV-14	TV-PG L		TV-14	TV-PG L			
10:00 am	Auto Racing (NASCAR Practice) 10/20		ER 1/14	ER 2/26	ER 2/6		TV-PG VL	ER 2/8			
10:30 am		TV-14 DL	TV-PG	TV-14	TV-14	TV-14					
11:00 am		EX	My Girl 12/2	NYPD Blue 11/5	NYPD Blue 1/15	NYPD Blue 1/16	NYPD Blue 10/25	NYPD Blue 1/25			
11:30 am	Auto Racing 2/16 10am-12:30pm	TV-14 L		TV-14 SL	TV-14 L	TV-14 L	TV-14 SL				
12:00 pm	EX	Road House 10/28		Funny Farm 12/3	A Smile Like Yours 11/13	The Craft 10/31	Striptease 1/17	Rumble in the Bronx 10/26			
12:30 pm	TV-PG L										
1:00 pm	Back to the Future 11/17		In the Heat of the Night 11/5						In the Heat of the Night 11/6	In the Heat of the Night 12/5	In the Heat of the Night 11/8
1:30 pm		TV-PG L		TV-14 SD	TV-14 V	TV-14 SDL	TV-14 VL				
2:00 pm		TV-PG DL		TV-PG V	TV-PG V	TV-PG V	TV-PG V	TV-PG D			
2:30 pm	Last Action Hero 12/1 1:30-4:30 pm	TV-14 VL	Tour of Duty 1/28	Tour of Duty 10/23	Tour of Duty 10/24	Tour of Duty 1/24	Tour of Duty 12/7				
3:00 pm		TV-14	TV-14 V	TV-14 VL	TV-14 V	TV-14 V	TV-14 VL				
3:30 pm		Brisco County Jr. 10/20	The Mask 1/13 3:30-5:30 pm	Kung Fu: The Legend Continues 10/29	Kung Fu: The Legend Continues 12/4	Kung Fu: The Legend Continues 12/5	Kung Fu: The Legend Continues 10/25	Kung Fu: The Legend Continues 1/18			
4:00 pm	TV-PG		TV-PG DVL	TV-PG V	TV-PG V	TV-PG V	TV-PG V				
4:30 pm	TV-PG		Selena 11/18	Psi Factor 2/4	Psi Factor 1/22	Psi Factor 10/24	Psi Factor 12/6	Psi Factor 11/9			
5:00 pm	Joe Kidd 11/3 4-6 pm	TV-PG VL		TV-14	TV-14 D	TV-PG VL	TV-14				
5:30 pm	TV-PG	The Outlaw Josie Wales 10/27		The Pretender 2001 12/10	NYPD Blue 11/20	NBA Basketball 1/23 5-7:30 pm	NBA Basketball 11/15	Sleepless in Seattle 11/23 5:30-8:30 pm			
6:00 pm	TV-14		TV-14 L		Pretender 10/23			Inside the NBA 2/6	TV-PG D		
6:30 pm	Austin Powers: International Man of Mystery 11/11		Witchblade 1/21 8-10 pm						Law and Order 1/22	Pretender 1/16	EX
7:00 pm		TV-PG V		TV-14 VL		TV-14	TV-14				
7:30 pm		TV-PG		TV-14	TV-14	TV-14	TV-14	TV-14			
8:00 pm	Rush Hour 11/10 8-10 pm	The Pelican Brief 2/10 10 pm-1 am	Monday Night Mayham 1/14 9-11:30 pm	Charmed 1/29	Child's Play 11/14	The Great Outdoors 11/1	Jack Frost 11/23 10 pm-12 am				
8:30 pm			TV-14 VL					TV-14	TV-PG	TV-14 VL	TV-PG L
9:00 pm			TV-14					TV-14 D	TV-14	TV-14 L	TV-PG
9:30 pm	TV-14 VL	TV-14	TV-14	TV-14	TV-14	TV-PG	TV-PG				
10:00 pm	The Matrix 12/8 8-11 pm	The Pelican Brief 2/10 10 pm-1 am	Monday Night Mayham 1/14 9-11:30 pm	Charmed 1/29	Child's Play 11/14	The Great Outdoors 11/1	Jack Frost 11/23 10 pm-12 am				
10:30 pm	TV-14 V	TV-14 V	TV-14 VL	TV-PG	TV-14 VL	TV-PG L	TV-PG L				

**COMPOSITE WEEK SAMPLE
USA**

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday								
7:00 am	Infomercials 1/19	Infomercials 1/13 7-9 am	Bloomberg TV 12/3 6-8 am	Bloomberg TV 2/5 5-8 am	Bloomberg TV 1/23 5-8 am	Bloomberg TV 1/31 5-8 am	Bloomberg TV 12/7 6-8 am								
7:30 am			EX	EX	EX	EX	EX								
8:00 am			USAM News 10/22	Veronica's Closet 1/15	Veronica's Closet 2/20	Veronica's Closet 1/24	USAM News 11/16								
8:30 am		Get Golf With the PGA Tour 10/21	Jesse 11/12	Jesse 10/30	Evolution's Child 2/6 8:30-10:30 am	Martin 12/6	Martin 12/14								
9:00 am		Walker, Texas Ranger 11/4	Martin 11/19	Walker, Texas Ranger 2/12 9:30-10:30 am	Terror Tract 1/30 9-11 am	Martin 11/15	Martin 11/9								
9:30 am		NR	TV-PG	Life 2/4 9-11 am	Living Single 10/23	Living Single 10/24	Labor Pains 1/31 9-11 am	Fighting for My Daughter 2/1 9-11 am							
10:00 am	Living Single 10/20	Drive 11/18 9-11 am	Veronica's Closet 11/5	Smush 12/11	Veronica's Closet 11/14	Veronica's Closet 10/25	TV-14								
10:30 am	TV-14		Wings 10/22	Westminster 2002: First Look 2/12	Wings 10/24	Labor Pains Cont.	Matter of Trust 11/9								
11:00 am	Sketch Artist II: Hands that See 10/27		Wolf Girl 10/21	Blood Money 11/5 10:30am-12:30pm	Dying to Belong 10/23	Runaway Virus 11/21		Bloodknot 11/15							
11:30 am		TV-14							VL	TV-14	SDV				
12:00 pm		A Mother's Instinct 3/2 10:30am-1pm							TV-14	Beethoven's 3rd 2/11 11am-1pm	TV-14	Nash Bridges 1/16 2:30-1:30 pm			
12:30 pm	TV-PG	TV-14	TV-PG	TV-14	TV-PG	SDV	SDV								
1:00 pm	Sweet Poison 12:30-2:30 pm	The Siege 1/27 11:30am-2pm	Nash Bridges 2/4	Nightscream 12/4 1-3 pm	Nash Bridges 1/16	Nash Bridges 1/17	Kidnapped in Paradise 12/7 1-3 pm								
1:30 pm								TV-14	V	TV-14	Walker, Texas Ranger 1/16 1:30-2:30 pm	Walker, Texas Ranger 1/17 1:30-2:30 pm			
2:00 pm								TV-14	SDV	Clear and Present Danger 12/10 2-5 pm	TV-PG	DV	TV-14	TV-PG	
2:30 pm	The Jewel of the Nile 2/16 2:30-4:30 pm	Cat People 10/28	TV-14	V	For Richer or Poorer 11/20	The China Syndrome 11/7	Crimson Tide 11/8	A Bronx Tale 10/26							
3:00 pm	How to Make an American Quilt 12/8		JAG 11/11	John Carpenter's Vampires 10/29					TV-PG	TV-PG	TV-14	VL			
3:30 pm													TV-14		
4:00 pm		TV-PG			SD	TV-PG	TV-14	V					TV-PG	TV-14	VL
4:30 pm	Return to Cabin by the Lake 10/20	The Running Man 12/2 4-6 pm	Walker, Texas Ranger 11/19	Walker, Texas Ranger 1/15	Walker, Texas Ranger 12/12	Walker, Texas Ranger 11/1	Walker, Texas Ranger 1/18								
5:00 pm								TV-14	V	TV-14	VL	TV-14	V	TV-14	V
5:30 pm								TV-14	V	TV-14	V	TV-14	V	TV-14	V
6:00 pm	She's All That 11/17	Casino 11/4	Walker, Texas Ranger 10/22	Walker, Texas Ranger 10/30	Walker, Texas Ranger 1/23	Braveheart 11/22 6-10 pm	Walker, Texas Ranger 2/8								
6:30 pm								TV-14	V	TV-14	V	TV-14	V	TV-14	V
7:00 pm								JAG 11/12	JAG 1/22	JAG 10/24	JAG 11/25				
7:30 pm	TV-PG	TV-PG	TV-PG	TV-PG	TV-PG	TV-14	DV	TV-PG							
8:00 pm									Combat Missions 1/28	Nash Bridges 12/4	Nash Bridges 11/14	Nash Bridges 11/1	The Firm 11/23 8-11 pm		
8:30 pm									TV-PG	VL	TV-PG	VL	TV-PG	VL	TV-14
9:00 pm	Mad Max 12/1	Combat Missions 1/27 10-11 pm	Patriot Games 1/21 9-11:30 pm	In God We Trust 2/26	Eco-Challenge 12/5	JAG 12/6	Tremors 11/2								
9:30 pm								TV-14	V	TV-14	V	TV-PG	L	TV-14	V
10:00 pm								TV-PG	V	TV-PG	V	TV-PG	L	TV-14	V
10:30 pm	TV-14	V	TV-PG	V	TV-PG	L	TV-14	V							

COMPOSITE WEEK SAMPLE
HBO

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday				
7:00 am	Black Sheep 2/23 PG 6-7:30 pm	The New Adventures of Pippi Longstocking 11/11	Little Shop of Horrors 11/19	Ping 3/26 PG 6-7:30 pm	Running Free 11/17	Free Willy 2: The Adventure Home 2/7	The Book of Stars 1/18 6-8 am DL				
7:30 am	Charlie's Angel's 2/23 7:30-9:30 am			Amazing Grace and Chuck 2/5 7:30-9:30 am			Andre 11/14	The Mission 2/7 PG 8:30-11 am	Picture Perfect: The Greatest Photos in Sports 1/25		
8:00 am											
8:30 am										PG-13	G
9:00 am	Meet the Parents 10/20	Pay It Forward 1/27 PG-13 8-10:30 am	Three to Tango 1/21 8-10 am	Pokemon: The Movie 2000 11/13	One Last Flight 1/17	Cancer: Evolution to Revolution 10/26					
9:30 am		Blue Streak 11/18 9:30-11:30 am	Anywhere But Here 10/22				The Mission 2/7 PG 8:30-11 am				
10:00 am											
10:30 am								PG-13	PG-13	TV-PG	PG
11:00 am	Inside the NFL 1/19	Real Sports with Bryant Gumbel 10/21	PG-13	Popeye Doyle 3/6 10am-12pm	City of Joy 10/25	TV-PG SD					
11:30 am							TV-PG	TV-PG	TV-PG DV		
12:00 pm	Greystroke: The Legend of Tarzan, Lord of the Apes 10/27	The Haunting 10/28	Space Truckers 1/14 11:30am-1:30 pm	Finding Forrester 12/4	Minotaur 10/31	Side Out 1/17 12:30-2:30 pm	Radio Flyer 2/1 11:30am-1:30pm				
12:30 pm			Squanto 3/4 PG 1-3 pm	Dying to be Perfect 1/29 1:30-3:30 pm			Framed 10/24	The Making of Blue Streak 11/2 TV-14 DVL			
1:00 pm									PG-13	PG-13	TV-14 DVL
1:30 pm			PG	PG			PG-13	TV-PG D	PG-13	PG	
2:00 pm	I Love Trouble 1/12 2-4:30 pm	Royal Diaries 11/4	Small Time Crooks 2/11	He Said, She Said 10/23	Here on Earth 1/23 2-4 pm	Little Giants 11/1	The Making of Blue Streak 11/2 TV-14 DVL				
3:00 pm	The Replacements 11/3	Leap of Faith 2/10 3-5 pm	My Dog Skip 3/4	Deceptions 2/5 PG-13 4:30-6 pm	Hanging Up 11/21	The Princess Bride 11/8	Reverb 11/16				
4:00 pm		PG-13					PG	PG-13	PG		
4:30 pm		The Cherokee Kid 11/4					Star Trek: The Motion Picture 3/4 G 5:30-8 pm	Artist's Specials 11/6	Oscar 10/24	Brittany Spears: Live From Las Vegas 11/22 6-7:30 pm	Inside the NFL 1/18
5:00 pm											
5:30 pm	Ready to Rumble 12/1 5:30-7:30 pm	What Lies Beneath 1/13 5:30-8 pm	Alone We Stand Together: The Men of Easy Company 11/19	Big Bully 1/22 6:30-8:30 pm	The Wedding Planner 1/30 7-9 pm	Inside the NFL 1/24	Hollow Man 11/9				
6:00 pm		PG-13	TV-PG	DL				PG	PG-13		
6:30 pm		Boxing 11/10 7-10 pm	The Sopranos 10/21	Big Momma's House 10/29				Me, Myself, and Irene 11/20	Curb Your Enthusiasm 11/21 L	Shot in the Heart 10/25	
7:00 pm											TV-MA SVL
7:30 pm	TV-MA				TV-MA	TV-MA					
8:00 pm	The Legend of Bagger Vance 10/20 9-11:30 pm	Sex and the City 12/2	Bruce Springsteen and the E Street Band 11/12 9-11 pm	Sweet November 2/12 9-11:30 pm	Six Feet Under 1/16	Back in Business 12/14 9:30-11:30 pm					
8:30 pm		Project Greenlight 1/20 L					PG-13	R	L		
9:00 pm		Janet Jackson in Concert 2/17 9-11 pm					Mind of the Married Man 11/18	TV-PG	TV-MA	VL	R
9:30 pm		TV-14									
10:00 pm	PG-13	TV-MA	TV-PG	PG-13	TV-MA	VL	R				
10:30 pm											

APPENDIX B

BROADCAST NETWORK PRIME-TIME OVER-SAMPLE

BROADCAST NETWORK PRIME-TIME SAMPLE
ABC

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	The Birdcage 10/20	Wonderful World of Disney: Toy Story 10/28 7-9 pm	Monday Night Football 10/22 6-9 pm	Dharma and Greg TV-PG 10/23 D	My Wife and Kids TV-PG 10/24 D	Whose Line Is It? TV-PG 10/25 D	America's Funniest Home Videos 12/7
		TV-G	EX	Dharma and Greg TV-PG 12/4 L	My Wife and Kids TV-PG 10/31 DL	Whose Line Is It? TV-PG 12/13	
8:30 pm		Wonderful World of Disney: The Facts of Life Reunion 11/18 7-9 pm	Monday Night Football 11/5 6-9 pm	Dharma and Greg TV-PG 3/5	My Wife and Kids TV-PG 11/14 D	Whose Line Is It? TV-PG 1/24	America's Funniest Home Videos 12/14
		TV-G	EX	Spin City TV-PG 11/13 D	According to Jim TV-PG 10/31	Whose Line Is It? TV-PG 11/8 DL	
		Wonderful World of Disney: Santa Who? 12/9 7-9 pm	Monday Night Football 11/12 6-9 pm	Spin City TV-PG 11/20 DVL	According to Jim TV-PG 1/17 L	Whose Line Is It? TV-PG 1/17 L	America's Funniest Home Videos 1/18
	TV-PG	DL	TV-G	EX	Spin City TV-PG 3/5	According to Jim TV-PG 11/21	Whose Line Is It? TV-PG 1/31 DL
9:00 pm	Ransom 11/3	Alias 10/28	Forces of Nature 1/14	NYPD Blue 11/20	Drew Carey TV-PG 10/24 DL	Who Wants to be a Millionaire? 10/25	Thieves 11/2
		TV-14		TV-14	Drew Carey TV-PG 11/14 DL	TV-G	TV-14
		Alias 11/18		NYPD Blue 12/4	Drew Carey TV-PG 12/5 DL	Who Wants to be a Millionaire? 11/8	Thieves 11/9
9:30 pm		TV-14	TV-14	TV-14	The Job 1/16 DL	TV-G	TV-PG
		Alias 1/13	TV-14	NYPD Blue 1/22	The Job 1/23	Who Wants to be a Millionaire? 12/6	Bloopers 3/15
	TV-PG	VL	TV-14	TV-14	The Job 1/30 D	TV-G	TV-PG
10:00 pm	A Time to Kill 11/17	The Practice 10/21	Alien Resurrection 1/21	Philly 10/23	20/20 11/7	Prime Time 11/1	Once and Again 11/2
		NR	TV-14	TV-14	EX	EX	TV-PG
		The Practice 11/4	Stephen King's 'Rose Red' 1/28	Philly 11/13	20/20 11/21	Prime Time 11/15	Once and Again 11/23
10:30 pm		TV-14		TV-14	EX	EX	TV-PG
		The Practice 12/9		Philly 11/20	20/20 12/5	Prime Time 12/6	Once and Again 12/14
	TV-PG	VL	TV-PG	TV-14	EX	EX	TV-PG

BROADCAST NETWORK PRIME-TIME SAMPLE
CBS

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Touch By an Angel 10/20 TV-PG	Education of Max Bickford 10/21 TV-PG	King of Queens 10/22 TV-PG L	JAG 10/23	60 Minutes II 10/24 EX	Survivor: Africa 10/25 TV-PG L	JAG 2/8 TV-PG
			King of Queens 12/3 TV-PG L				
8:30 pm	Touch By an Angel 10/27 TV-PG	Education of Max Bickford 10/28 TV-PG L	King of Queens 11/14 TV-PG DL	JAG 11/6	60 Minutes II 11/14 EX	Survivor: Africa 11/1 TV-PG L	48 Hours 2/15 EX
			Yes, Dear 10/29 TV-PG L				
	Touch By an Angel 11/12 TV-PG	Education of Max Bickford 12/2 TV-PG L	Yes, Dear 11/5 TV-PG L	JAG 11/13	60 Minutes II 12/5 EX	Survivor: Africa 11/15 TV-PG L	First Monday 3/1 TV-PG L
			Yes, Dear 11/19 TV-PG L				
9:00 pm	That's Life 11/12 TV-PG	The Wedding Dress 10/28 TV-PG	Everybody Loves Raymond 10/29 TV-PG DL	The Guardian 10/23	Amazing Race 10/31 TV-PG L	CSI: Crime Scene Investigation 10/25 TV-PG VL	That's Life 10/26 TV-PG SL
			Everybody Loves Raymond 11/19 TV-PG L				
	Touch By an Angel 2/9 TV-PG		Everybody Loves Raymond 12/10 TV-PG L	The Guardian 10/30	Amazing Race 11/14 TV-PG L	CSI: Crime Scene Investigation 11/8 TV-PG L	That's Life 11/2 TV-PG
9:30 pm			Becker 10/22 TV-PG L				
	The District 2/23 TV-PG	In Love and War 11/18 TV-PG	Becker 11/12 TV-PG	The Guardian 11/20	Amazing Race 11/21 TV-PG L	CSI: Crime Scene Investigation 11/17 TV-PG V	That's Life 11/16 TV-PG D
			Becker 12/3 TV-PG DL				
10:00 pm	The District 11/3 TV-PG		Family Law 11/5 TV-PG	Judging Amy 10/30 TV-PG	48 Hours 12/5 EX	The Agency 11/1 TV-PG V	48 Hours 10/26 EX
10:30 pm	The District 11/10 TV-PG L	The Seventh Stream 12/9 TV-PG	Family Law 11/12 TV-PG	Judging Amy 11/20 TV-PG L	48 Hours 1/16 EX	The Agency 11/15 TV-PG V	48 Hours 11/9 EX
	The District 12/1 TV-PG		Family Law 12/10 TV-PG	Judging Amy 1/15 TV-14	48 Hours 1/30 EX	The Agency 12/6 TV-PG	48 Hours 12/7 EX

**BROADCAST NETWORK PRIME-TIME SAMPLE
FOX**

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	COPS TV-14 11/10 S	Simpsons TV-PG 11/11 V	Boston Public 10/29	That '70s Show TV-PG 10/23 L	That '80s Show TV-PG 1/23 SDL	Family Guy TV-14 12/6 D	Dark Angel 10/26
	COPS TV-PG 12/8 V	Simpsons TV-PG 12/2 SVL		That '70s Show TV-14 11/6 SDL	That '80s Show TV-PG 1/30 DL	Family Guy TV-PG 12/13 L	
	COPS TV-PG 1/19 L	Simpsons TV-PG 2/10 VL	Boston Public 11/5	That '70s Show TV-14 12/11 DL	That '80s Show TV-PG 2/6 DL	Family Guy TV-14 1/24 SDL	Dark Angel 11/9
8:30 pm	COPS TV-PG 11/17 VL	Malcolm in the Middle TV-PG 12/2 L		Undeclared TV-PG 10/23 D	Grounded for Life TV-PG 10/24 D	The Tick TV-PG 11/8 L	
	COPS TV-PG 12/1 VL	Malcolm in the Middle TV-PG 12/9 VL	Boston Public 12/3	Undeclared TV-PG 11/13 SD	Grounded for Life TV-PG 11/21 SD	The Tick TV-PG 12/6 L	Dark Angel 12/7
	COPS TV-PG 1/12	Malcolm in the Middle NR 1/27		Undeclared TV-PG 11/20 DV	Grounded for Life TV-PG 12/5 L	The Tick TV-PG 1/17	
9:00 pm	America's Most Wanted TV-PG 11/10 V	X-Files TV-14 11/11 VL	Ally McBeal TV-14 10/29 DL	"24" TV-14 11/6 SV	The Bernie Mac Show TV-PG 11/21 VL	Temptation Island 2 TV-14 11/8 D	"24" TV-14 11/16 V
	America's Most Wanted TV-PG 11/17	X-Files TV-14 11/18 VL	Ally McBeal TV-PG 11/12	"24" TV-14 1/15 V	The Bernie Mac Show TV-PG 12/12	Temptation Island 2 TV-14 11/15 SD	"24" TV-14 1/18 V
9:30 pm	America's Most Wanted TV-PG 12/8 V	X-Files TV-14 3/3 VL	Ally McBeal TV-PG 12/10	"24" TV-14 2/19 V	Titus TV-PG 1/16 DVL	Temptation Island 2 TV-14 12/6 SD	"24" TV-14 1/25 V
10:00 pm					Titus TV-PG 1/23 DVL		
					Titus TV-PG 1/30 DL		
10:30 pm	News 2/23	News 2/24	News 2/18	News 2/26	News 2/6	News 2/28	News 3/1
	EX	EX	EX	EX	EX	EX	EX

**BROADCAST NETWORK PRIME-TIME SAMPLE
NBC**

	Saturday	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 pm	Shakespeare in Love 11/10	Weakest Link 10/28 TV-G	Fear Factor 2/25 TV-PG	Emeril 12/11 TV-PG	Ed 11/14 TV-PG	Friends 10/25 TV-14	Providence 10/26 TV-PG
				Frasier 3/5 TV-PG		Friends 11/15 TV-14	
		Weakest Link 11/11 TV-G	Fear Factor 3/4 TV-PG	Will and Grace 2/5 TV-14	Ed 11/21 TV-PG	Friends 1/31 TV-14	Providence 11/9 TV-PG
8:30 pm				Three Sisters 12/11 TV-PG		Inside Schwartz 12/6 TV-14	
		Weakest Link 1/13 TV-G	Fear Factor 3/11 TV-PG	Three Sisters 1/15 TV-PG	Ed 12/5 TV-PG	Leap of Faith 2/28 TV-14	Providence 1/25 TV-PG
	TV-PG			Three Sisters 2/5 TV-PG		Leap of Faith 3/7 TV-14	
9:00 pm	Rocky 11/17	Law and Order: Criminal Intent 10/21 TV-14	Third Watch 10/29 TV-14	Frasier 11/6 TV-PG	The West Wing 10/24 TV-PG	Will and Grace 11/8 TV-14	Dateline NBC 11/2 EX
				Frasier 12/4 TV-PG		Will and Grace 12/6 TV-14	
		Law and Order: Criminal Intent 12/2 TV-14	Third Watch 12/3 TV-14	Frasier 1/22 TV-PG	The West Wing 11/14 TV-PG	Will and Grace 1/17 TV-14	Dateline NBC 11/9 EX
9:30 pm				Scrubs 10/23 TV-14		Just Shoot Me 11/1 TV-14	
		Law and Order: Criminal Intent 12/9 TV-14	Third Watch 1/14 TV-14	Scrubs 10/30 TV-14	The West Wing 12/12 TV-PG	Just Shoot Me 11/8 TV-14	Dateline NBC 1/18 EX
	TV-PG			Scrubs 11/20 TV-14		Just Shoot Me 1/24 TV-14	
10:00 pm	The Bodyguard 1/12	UC: Undercover 10/28 TV-14	Crossing Jordan 10/22 TV-14	Dateline NBC 11/6 EX	Law and Order 11/7 TV-14	ER 12/6 TV-14	Law and Order: Special Victims Unit 10/26 TV-14
		UC: Undercover 12/2 TV-14	Crossing Jordan 11/19 TV-14	Dateline NBC 12/4 EX	Law and Order 1/16 TV-14	ER 1/17 TV-14	Law and Order: Special Victims Unit 11/16 TV-14
10:30 pm							
	TV-PG	Third Watch 1/27 TV-14	Crossing Jordan 12/10 TV-14	Dateline NBC 1/15 EX	Law and Order 1/23 TV-14	ER 1/31 TV-14	Law and Order: Special Victims Unit 12/7 TV-14

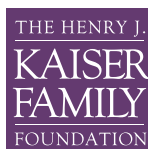
APPENDIX C

TOP 20 TEEN PROGRAM SAMPLE

TOP 20 TEEN PROGRAM SAMPLE

Program Title	Network	Episode 1		Episode 2		Episode 3	
Malcolm in the Middle	Fox	Sunday 12/02 8:30-9:00	TV-PG L	Sunday 12/09 8:30-9:00	TV-PG V, L	Sunday 1/27 8:30-9:00	TV-PG V, S
Simpsons	Fox	Sunday 11/11 8:00-8:30	TV-PG V	Sunday 12/02 8:00-8:30	TV-PG V,S,L	Sunday 02/10 8:00-8:30	TV-PG V, L
Bernie Mac	Fox	Wednesday 11/21 9:00-9:30	TV-PG V,L	Wednesday 12/5 9:00-9:30	TV-PG	Wednesday 12/12 9:00-9:30	TV-PG
Friends	NBC	Thursday 10/25 8:00-8:30	TV-14	Thursday 11/15 8:00-8:30	TV-14	Thursday 1/31 8:00-8:30	TV-14
Greg the Bunny	Fox	Wednesday 5/29 9:30-10:00	TV-14 D	Wednesday 5/29 9:30-10:00	TV-14 D	*	*
Fear Factor	NBC	Monday 2/25 8:00-9:00	TV-PG	Monday 03/04 8:00-9:00	TV-PG	Monday 03/11 8:00-9:00	TV-PG
Survivor	CBS	Thursday 10/25 8:00-9:00	TV-PG L	Thursday 11/15 8:00-9:00	TV-PG L	Thursday 4/18 8:00-9:00	TV-PG L
Titus	Fox	Wednesday 1/16 9:30-10:00	TV-14 V, L, D	Wednesday 1/23 9:30-10:00	TV-14 V, L, D	Wednesday 1/30 9:30-10:00	TV-14 L, D
7 th Heaven	KTLA	Monday 10/22 8:00-9:00	TV-G	Monday 2/04 8:00-9:00	TV-G	Monday 2/11 8:00-9:00	TV-G
King of the Hill	Fox	Friday 11/2 6:30-7:00	TV-PG	Wednesday 11/7 6:30-7:00	TV-PG	Tuesday 12/11 6:30-7:00	TV-PG
Grounded for Life	Fox	Wednesday 10/24 8:30-9:00	TV-PG D	Wednesday 11/21 8:30-9:00	TV-PG S, D	Wednesday 12/05 8:30-9:00	TV-PG, L
That '70s Show	Fox	Tuesday 10/23 8:00-8:30	TV-PG L	Tuesday 11/6 8:00-8:30	TV-14 S, L, D	Tuesday 12/11 8:00-8:30	TV-14 L, D
Wonderful World of Disney	ABC	Sunday 10/28 7:00-9:00	TV-G	Sunday 11/18 7:00-9:00	TV-PG D	Sunday 12/09 7:00-9:00	TV-PG S
Andy Richter Controls the Universe	NBC	Tuesday 5/28 8:30-9:00	TV-PG	Tuesday 5/28 9:30-10:00	TV-PG V, D	Tuesday 6/04 9:30-10:00	TV-PG
CSI	NBC	Thursday 10/25 9:00-10:00	TV-PG V, L	Thursday 11/08 9:00-10:00	TV-PG, L	Thursday 1/17 9:00-10:00	TV-PG V
WWF Entertainment	TNN	Monday 2/04 9:00-10:00	TV-14 V, L, D	Monday 2/11 9:00-10:00	TV-14 V, L, D	Monday 6/03 9:00-10:00	TV-14 V, L, D
Undeclared	Fox	Tuesday 10/23 8:30-9:00	TV-PG D	Tuesday 11/13 8:30-9:00	TV-PG S, D	Tuesday 11/20 8:30-9:00	TV-PG V, D
That '80s Show	Fox	Wednesday 1/23 8:00-8:30	TV-PG S, L, D	Wednesday 1/30 8:00-8:30	TV-PG L, D	Wednesday 2/06 8:00-8:30	TV-PG L, D
WWF Smackdown	UPN	Thursday 2/07 8:00-10:00	TV-PG V, L, D	Thursday 2/28 8:00-10:00	TV-PG V, L, D	Thursday 3/07 8:00-10:00	TV-PG V, L, D
Boston Public	Fox	Monday 10/29 8:00-9:00	TV-14 L, D	Monday 11/05 8:00-9:00	TV-PG L, D	Monday 12/03 8:00-9:00	TV-PG L, D

* Due to technical difficulties, the third episode of Greg the Bunny is missing from the Top 20 Teen Sample.



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